

PANASONIC LUMIX GF3
NEWS AND 1ST REVIEW



APOY 4 WINNERS
MACRO RESULTS

amateur

photographer



LENS TEST

PAGE 50

18-270MM SILENT ZOOM

Tamron's lens for every occasion

NEW
SERIES

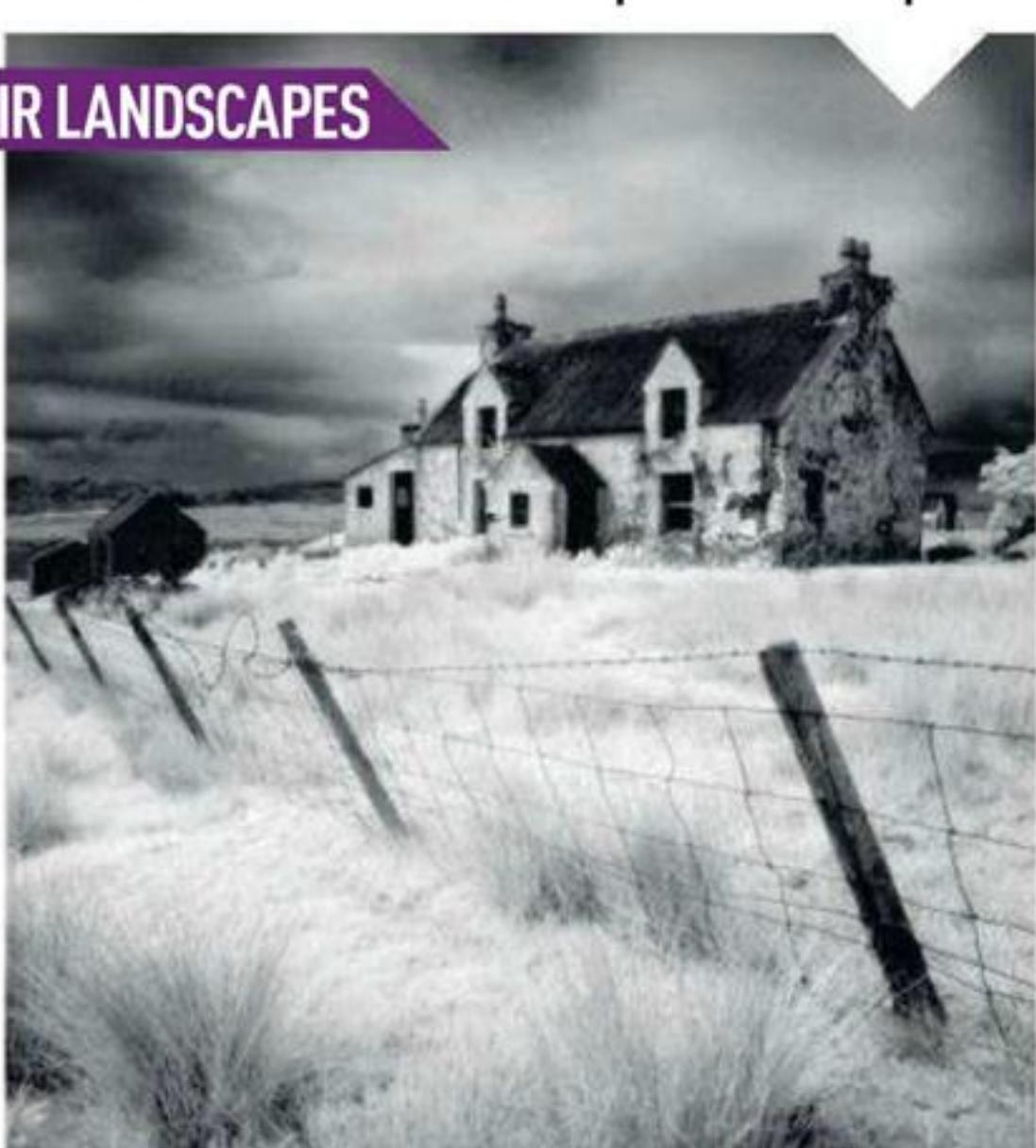
EXPERT ADVICE

PAGE 20

FRAMING THE SUBJECT

John Freeman's composition tips

IR LANDSCAPES



REAL INFRARED

Lee Frost on invisible light

PAGE 29

www.amateurphotographer.co.uk

Saturday 25 June 2011

Avoid and repair colour fringing in your pictures

HOW TO FIX FRINGING

PLUS

The smallest
CSC in the world
– and it has
16 million pixels

**SONY
NEX-C3**

£2.60

25

9 770002684324

EXCLUSIVE
AP TEST

PAGE 47



Great pictures today.



A world of possibilities tomorrow.



The EOS 600D is your first step on the path to a bigger, better and more exciting world of photography. With 18 million pixels, an on screen Feature Guide and 3.7 frames per second, capturing the perfect split-second shot has never been easier or more rewarding.



EOS 600D

Your EOS adventure starts here.

Canon

you can

canon.co.uk/EOSAdventure

Contents

Amateur Photographer For everyone who loves photography

BUTTONS, like laces, take a little while to get used to. When Nick Kamen impressed us by taking off his jeans in the laundrette for the Levi's ad, we all rushed out to buy button-fly jeans, only to spend longer in the loos than the ladies as we fumbled to do them up again. As with most things we become used to them, and with time, pushing small plastic discs through hemmed holes becomes as second-nature as knotting a tie, changing gear or loading a film onto a spiral – we can do it with our eyes closed. A good soldier can strip down a rifle in the dark and a good photographer will instinctively know where that thumb needs to go when the exposure requires $\frac{1}{3}$ EV more. For years we've

used buttons and wheels, dials and rings, to control the settings on the cameras that are an extension of our shooting arm, but these mechanical access points are starting to look old fashioned. We encounter touchscreens at the bank, in the supermarket, at the station, on the mobile and on the microwave, and they are beginning to infiltrate camera design, too. Buttons are clutter and clunky, while touchscreens are sleek and efficient. At least, that's what they want us to believe.



Damien Demolder
Editor

NEWS, VIEWS & REVIEWS

5 NEWS

Panasonic launches Lumix DMC-GF3 compact system camera; Sigma debuts revamped 300mm telephoto lens; Samsung confirms 300mm f/2.8 XF 'prototype'

12 REVIEW

The latest books, exhibitions and websites

98 THE FINAL FRAME

Roger Hicks explains why he believes colour accuracy relies as much on emotion as it does on intellect

TECHNIQUE

16 PHOTO INSIGHT

It's not every day that you see a man flying through the sky. Cathal McNaughton explains how he created this humorous image by skilfully juxtaposing a diving man and two people fishing

20 JOHN FREEMAN EXPLAINS...

How you frame your shot can mean the difference between an ordinary and extraordinary image. In the first of a new series, John explains how to hone your framing skills

TESTS & TECHNICAL

10 PANASONIC LUMIX DMC-GF3

Having used Panasonic's Lumix DMC-GF3, Richard Sibley gives his initial impressions of the company's smallest and lightest G-series camera to date

45 TESTBENCH

Booq Python Blur backpack and Photojojo iPhone telephoto lens

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax:** 0203 148 8123
Email: amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2517 **Email:** lee_morris@ipcmedia.com **AP Subscriptions Telephone:** 0845 676 7778
Email: ipcsubs@qss-uk.com **AP test reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap

THE AP READERS' POLL

IN AP 4 JUNE WE ASKED...

Do you think domestic tungsten light is good for portraits/still life?



YOU ANSWERED...

A Yes, it's perfect	5%
B It's good but not perfect	47%
C No, it's not bright enough	18%
D No, it's too yellow	24%
E No, it's too hot	6%

THIS WEEK WE ASK...

Would you be happy with more touchscreen controls on your camera?

VOTE ONLINE www.amateurphotographer.co.uk

59 SAMSUNG WB700

Tim Coleman tests Samsung's latest travel compact, with 14.2 million pixels and an 18x optical zoom

62 ASK AP

Our experts answer your questions

YOUR WORDS & PICTURES

14 LETTERS

AP readers speak out on the week's issues

15 BACKCHAT

AP reader David Askham is faced with a momentous task when he tries to document his family history

22 APOY RESULTS ROUND 4

We reveal the top 30 winners of the Macro in nature round of our Amateur Photographer of the Year competition

39 APPRAISAL

AP Editor Damien Demolder examines your images, offering words of wisdom and constructive advice

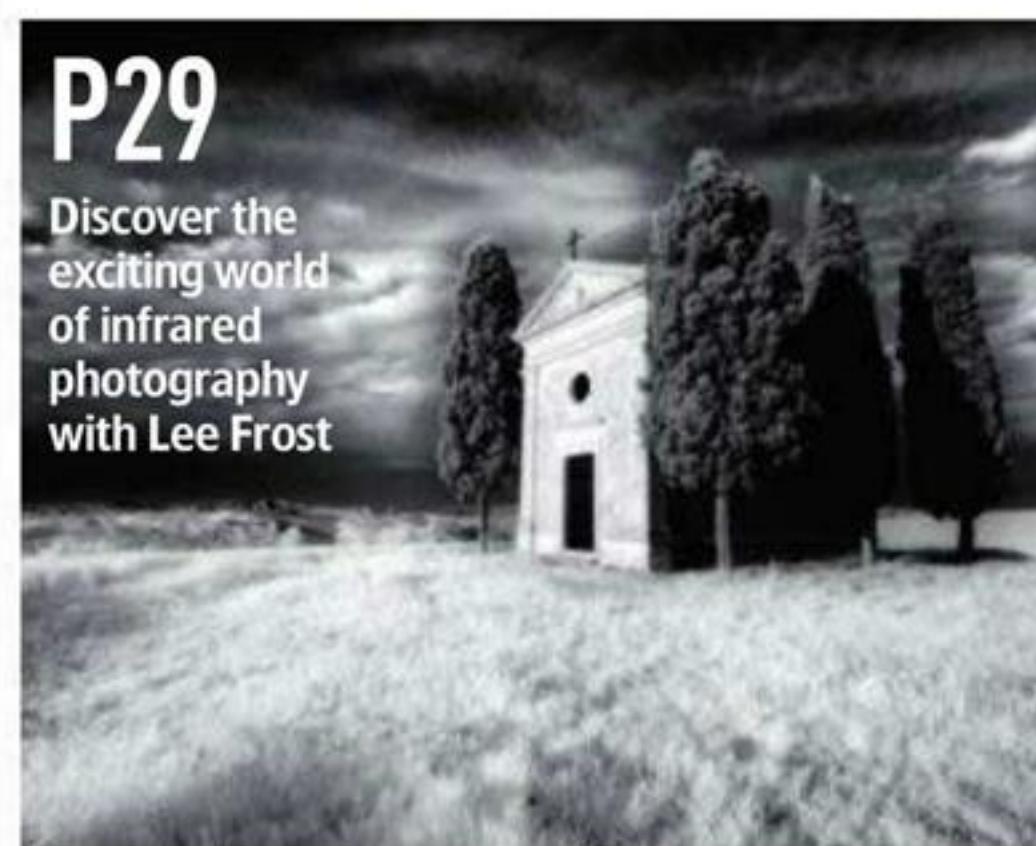
FEATURES

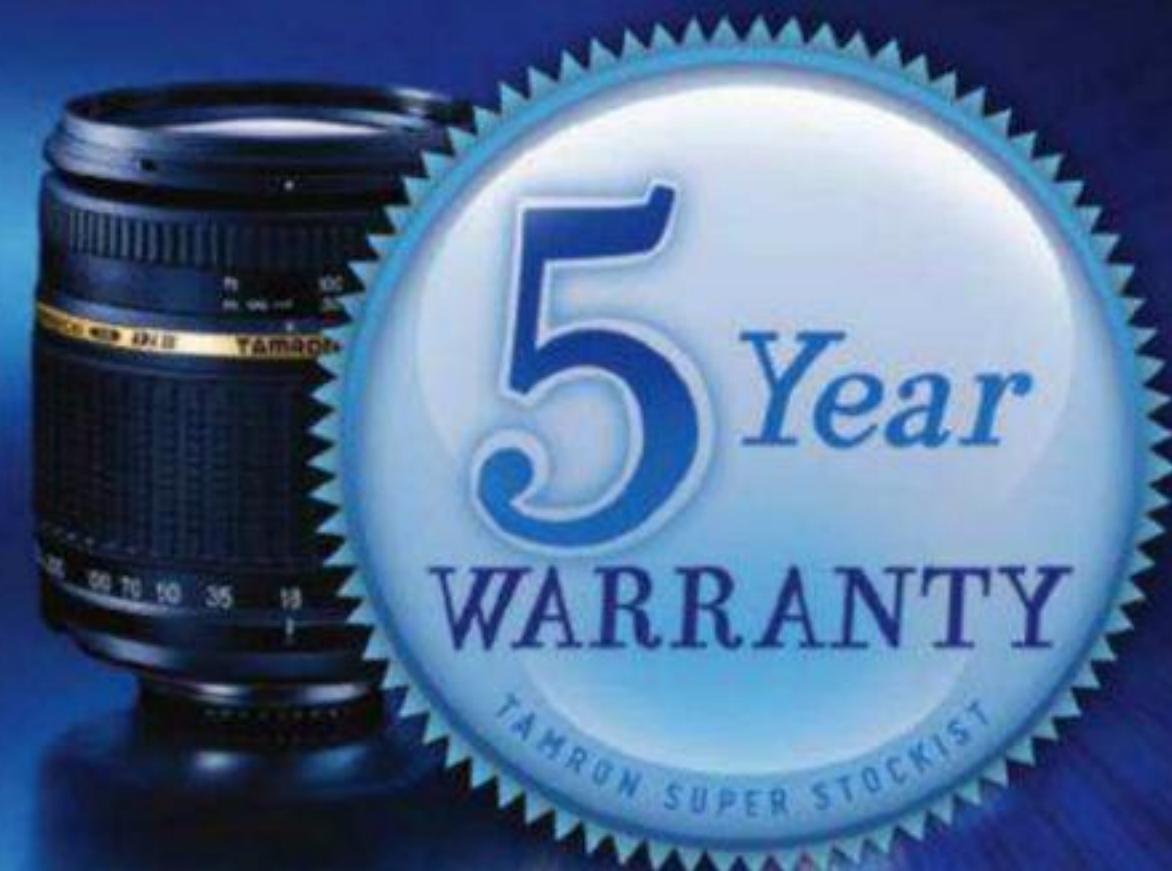
29 RED ALERT

Have you bought a new digital SLR recently and aren't sure what to do with the old one? Lee Frost had his old DSLR modified to record infrared light and discovered an exciting world of creative photography

34 ICONS OF PHOTOGRAPHY

John T Daniels' historic photograph of the Wright brothers' first powered flight records the birth of the age of aviation. David Clark tells the story behind the 1903 image





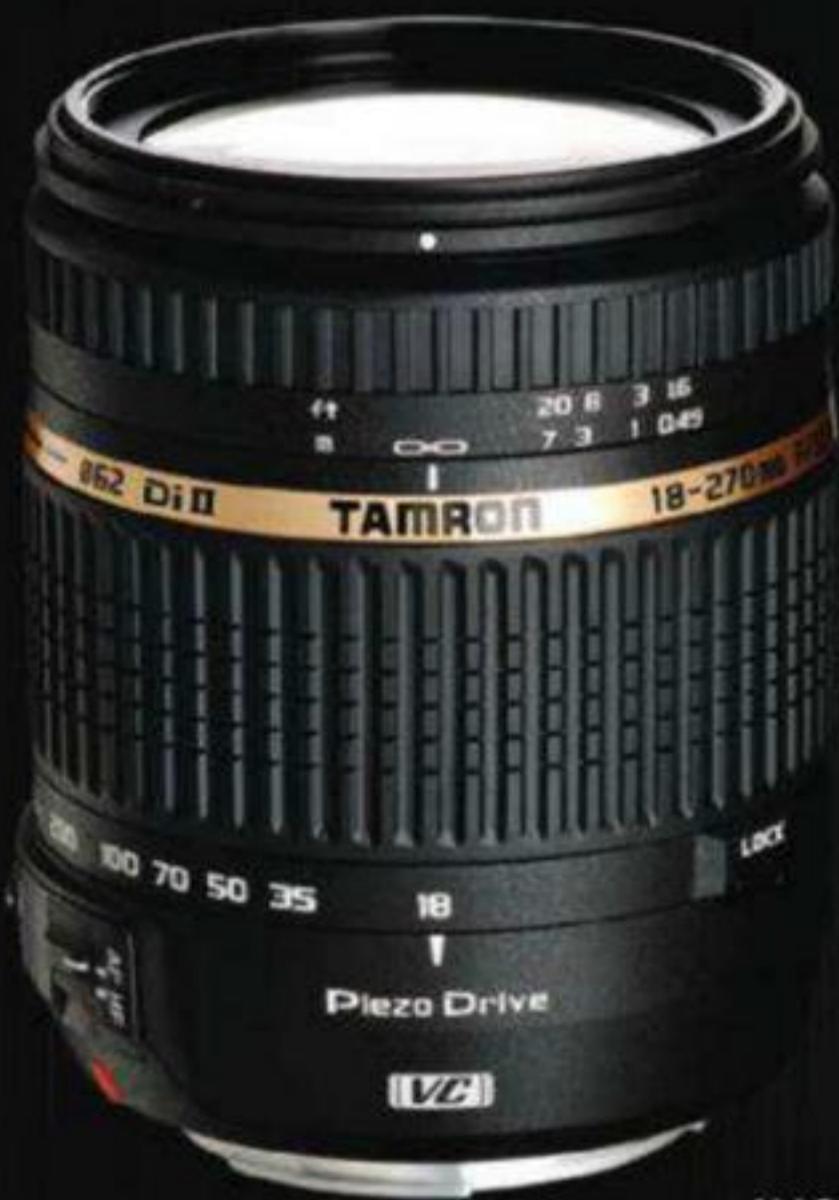
TAMRON SUPER STOCKIST - ALL OF OUR STAFF ARE FULLY TRAINED BY **TAMRON**

NEW

18-270mm F/3.5-6.3 Di II VC

PZD

15X Zoom - largest focal length range in the world

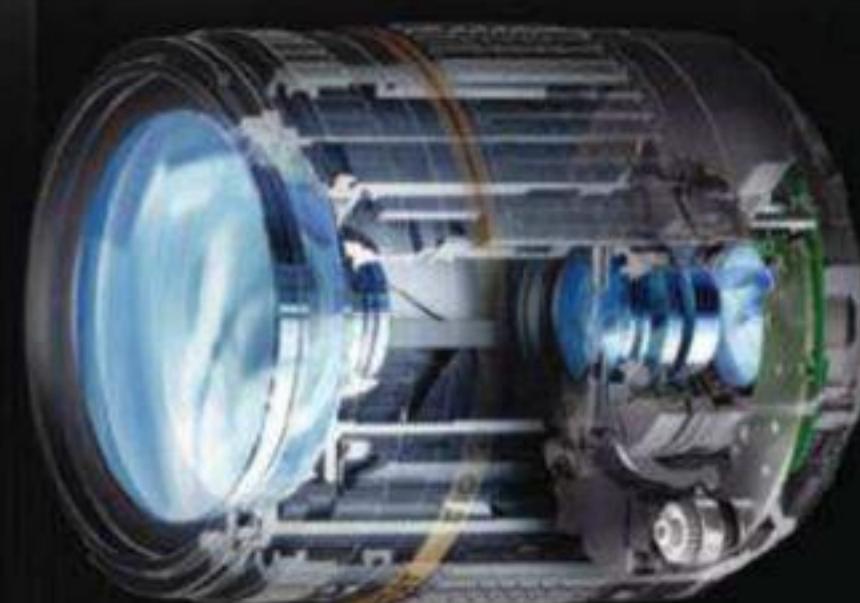


Unparalleled compositional freedom and imaging performance designed for everyday convenience and agility.
Your lens changing days may be over.

- ▶ 15X Zoom
- ▶ Compact and light-weight
- ▶ Silent and very fast **PZD** Piezo-ultrasonic motor
- ▶ VC (Vibration Compensation) image stabilizer
- ▶ Maximum magnification ratio 1:3.8
- ▶ Di II lens - optimized for use with APS-C digital sensor
- ▶ Maximum aperture: F/3.5-6.3
- ▶ **SONY Nikon Canon** fits available
- ▶ Weight: 450g

£499.00

INCLUDES FREE UV FILTER + LENSPEN D-SLR KIT WORTH £45



70-300mm F4-5.6 SP Di VC USD

Ultrasonic Silent Drive
Vibration Compensation

£349.00



17-50 mm SP AF F/2.8 VC XR Di II LD Aspherical (IF)

Enhanced optical quality
while maintaining compactness

£388.00



10-24mm SP AF Di II

Covers the Broadest Range Ever
from 10mm Ultra Wide-angle
to 24mm-in Its Class

£388.00



90 mm SP f2.8 Macro 1:1 Di

provides outstanding image quality
when used with film
or digital cameras.

£367.00



APNews

News | Analysis | Comment | PhotoDiary 25/6/11

With the growth of online galleries... demand to use the gallery has fallen

AoP shuts down London venue, page 7



'Smallest' Lumix CSC camera • New Leica 25mm f/1.4 lens

PANASONIC GF3 AIMS TO STRETCH CSC MARKET



PANASONIC has signalled its intention to further widen the market for micro four thirds cameras by aiming its new Lumix DMC-GF3 at entry-level users.

The company claims that the Lumix DMC-GF3 is its smallest and lightest compact system camera (CSC) to date.

Sitting below the Lumix DMC-GF2 in the range, the GF3 will cost £499 with a 14-42mm OIS lens and is due to go on sale in the UK in mid-July.

Coinciding with the launch, there will be a new Leica-branded 25mm f/1.4 micro four thirds lens (H-H025, pictured right).

The GF3 will also be compatible with the Lumix G 3D 12.5mm f/12 optic.

Panasonic's DSC director Ichiro Kitao

said Panasonic has produced a lower-end model to 'spread the GF concept to more entry-level users'.

Featuring the same 12.1-million-pixel imaging sensor as the GF2 and Lumix DMC-GF1, the GF3 is claimed to be 17% lighter (222g) and 15% smaller than the GF2.

The GF3 lacks a hotshoe but sports a pop-up flash, burst rate of 4fps, 3in touchscreen (460,000-dot resolution), touch AF and a full HD (1080i, AVCHD-format) movie mode.

Equivalent ISO sensitivity ranges from ISO 160-6400 and digital effect options include retro, high key, sepia and high dynamic.

A control wheel has also been added to the back of the camera, allowing users to scroll through their images and key functions.

AF modes include pinpoint AF, which can be controlled using the touchscreen.

Panasonic claims that the GF3 can autofocus in around 0.18secs.

The Lumix G Leica DG Summilux 25mm f/1.4 Asph lens is billed as versatile and lightweight (200g), and is priced £549.99.

The nine-elements-in-seven-groups

optic includes two aspherical lenses and an ultra-high refractive index lens. It will deliver the 35mm viewing angle equivalent of a 50mm lens and measures 54.5mm from top to base.

Kitao said Panasonic is committed to the micro four thirds system and has no plans to change the sensor format.

'Once we launched the G system we have a responsibility to continue it,' he told AP technical writer Richard Sibley.

He said: 'Panasonic is always looking to develop higher resolution or higher sensitivity.'

However, he doubts whether customers really want high pixel counts: 'If we continue to raise the resolution, it becomes very difficult to offer high-quality video, due to the heat [generating] problem.'

Kitao attributed the success of the G-series in Asia to young women. 'For example, in Japan one third of DSLR and compact system cameras are now bought by women,' he explained.

The GF3 will be also be available with a 14mm lens in an outfit priced £549; and with a 14-42mm and 14mm lens for £629.

● See page 10 for our hands-on preview

SNAP SHOTS

● Nikon estimates that the Japanese earthquake cost the company more than £17m, latest accounts show. Nikon posted an 'extraordinary loss' of 2.313 billion yen (£17.6m) in its accounts for the year ending 31 March. The firm said the loss caused by the 11 March disaster 'includes expenses to restore the inventories to original state of 615 million yen and losses on abandonment and valuation of 237 million yen'. The earthquake and tsunami forced Nikon to shut down one plant and seven production companies in the Miyagi, Tochigi and Ibaraki prefectures. The firm's Japanese factories gradually resumed production by the end of March. Nikon predicts that its sales will fall by 120 billion yen for the year to 31 March 2012, with a drop in operating income of 30 billion yen.



SIGMA DEBUTS REVAMPED 120-300MM TELEPHOTO



SIGMA has debuted its revamped 120-300mm f/2.8 telephoto lens, first announced at the photokina show last year.

Aimed primarily at sports and wildlife photographers, the Sigma APO 120-300mm f/2.8 EX DG OS HSM is due out in a Nikon fit later this month.

Commenting on the Canon version, which went on sale a couple of weeks ago, a Sigma Imaging UK spokesman revealed that they are hard to come by as 'demand is

outstripping supply'.

The lens, priced £2,499.99, carries an Optical Stabiliser system claimed to enable the use of shutter speeds around 4 stops slower than would otherwise be possible.

The newcomer also includes 'weather-resistant' sealing connections designed to stop dust and water entering the camera body.

An SLD element and two FLD glass elements aim to minimise chromatic aberration.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer
@ipcmedia.com

A week of photographic opportunity

PHOTO DIARY

Wednesday 22 June

EXHIBITION The Face of the Artist by John Hedgecoe, until 4 December at Sainsbury Centre for Visual Arts, Norwich, Norfolk NR4 7TJ. Tel: 01603 593 199. Visit www.scva.org.uk.

EXHIBITION Hard Rain: What'll You Do Now?, until 29 October at Royal Botanic Gardens, Surrey TW9 3AB. Tel: 0208 332 5655. Visit www.kew.org.



Thursday 23 June

DON'T MISS The Royal Highland Show, until 26 June in Edinburgh. Visit www.royalhighlandshow.org. **EXHIBITION** Don't Call Me Urban by Simon Wheatley, until 24 June at Rich Mix, London E1 6LA. Tel: 0207 613 7498. Visit www.richmix.org.uk.

Friday 24 June

EXHIBITION Playgrounds of War by Gina Glover, until 6 August at Street Level Photo Works, Glasgow G1 5HD. Visit www.streetlevelphotoworks.org.

EXHIBITION The Suffering of Light by Alex Webb, until 29 July at Magnum Print Room, London EC1V 3RS. Visit www.magnumphotos.com.



Three DSLRs for the chop

SONY TO AXE FULL-FRAME ALPHA 850 CAMERA

SONY plans to discontinue its full-frame Alpha 850 digital SLR this summer and has already stopped making its Alpha 290 and 390 DSLRs, less than a year after they were announced.

AP has learned that the Alpha 850 (pictured), a full-frame DSLR announced in August 2009, will be 'slowly phased out'.

We understand that Sony plans to halt production of the Alpha 850 in July or August because the 24.6-million-pixel camera is too



similar in specification and price to the flagship Alpha 900 model.

The Alpha 850 carries an advertised price of £2,239 on Sony's website, while the Alpha 900 costs £2,549.

Meanwhile, Sony has confirmed that the 14.2-million-pixel Alpha 290 and 390 – entry-level DSLRs announced last June – will be 'phased out' and are no longer being made.

The news came as Sony unveiled its new NEX-C3 and Alpha 35 cameras.



WIN A LEICA M9

FFORDES Photographic is celebrating its 50th anniversary, and to commemorate the occasion the company has joined forces with *Amateur Photographer* to offer one lucky reader the chance to win a Leica M9 Special Edition and 35mm f/2 Asph chrome lens worth more than £7,000.

To enter the *Amateur Photographer*/Ffordes Photographic prize draw, simply collect six differently numbered tokens and fill in the form that appeared in AP 18 June. Token 6 is printed here. The remaining two tokens will then appear in AP issues dated 2 July (token 7) and 9 July (token 8).

We're printing eight tokens, but you only need to collect six. You will also be able to download a maximum of one token from the AP website at www.amateurphotographer.co.uk and one token from the Ffordes website at www.ffordes.co.uk if you miss any of the tokens published in the magazine.

Attach the six tokens to the entry form, which can also be downloaded from the AP website, complete your details and send it to Amateur Photographer/Ffordes Competition, IPC Media, 8th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU. The closing date for receipt of completed entry forms is Friday 29 July 2011.

The winner of the Ffordes 50th Anniversary Leica M9 Special Edition and 35mm f/2 Asph lens will then be drawn at random after the closing date.

Full details and rules appeared in AP 21 May 2011 and can be viewed at www.amateurphotographer.co.uk/ffordes.

So make sure you collect your tokens to be in with a chance of winning this fantastic Leica M9 Special Edition camera with lens worth more than £7,000!



Sunday 26 June

EXHIBITION Photo Synthesis, by Coventry University photography students, until 26 June at The Rag Factory, London E1 5LJ. Visit www.phosyn.org.uk.

EXHIBITION Figures and Fictions: Contemporary South African Photography, until 17 July at the V&A South Kensington, London SW7 2RL. Tel: 0207 942 2000. Visit www.vam.ac.uk.

Monday 27 June

EXHIBITION Man of the Forest by Marilyn Taylor, until 30 June at Rhubarb & Custard Boutique Photo Gallery, Berkshire SL4 6AS. Tel: 01753 676 404. Visit www.rhubarbandcustard.biz. **EXHIBITION** Point of Interest by Magnum photographer Peter Marlow, until 2 July at Wapping Project Bankside, London SE1 9LR. Tel: 0207 981 9851. Visit www.thewappingprojectbankside.com.

Tuesday 28 June LATEST AP ON SALE

EXHIBITION Recording the New: The Architectural Photography of Bedford Lemere & Co, until 30 October at the V&A South Kensington, London SW7 2RL. Tel: 0207 942 2000. Visit www.vam.ac.uk. **EXHIBITION** Art in the Wild by Roger Hooper, until 3 July at gallery@odox, London SE1 9PH. Tel: 0207 490 3907.

SNAP SHOTS

• Nikon D3100 DSLR customers can claim up to £65 cashback on purchases made up to and including 31 July 2011. The offer applies to purchases of the Nikon D3100 body or single lens kit (£40 cashback) and D3100 body with two or more lenses (£65). Visit www.nikon.co.uk/cashback.

• A new range of 'two-in-one' high/low-key backgrounds has been launched by XL Studio Lighting. Available in 2m and 2.9m widths (in various lengths), the vinyl roll is matt black on one side and matt white on the other. Prices start at £49.95. Tel: 0333 355 2000 or visit www.xlstudiolighting.co.uk.

• Time is running out if you want to enter the Astronomy Photographer of the Year competition. Entrants have until 13 July 2011 to submit their photos and be in with a chance of bagging the £1,500 top prize. Up to five pictures can be entered per person. For details visit www.nmm.ac.uk/astrophoto.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com



The AoP Gallery will shut this summer

ONLINE GROWTH FUELS GALLERY CLOSURE

THE ASSOCIATION

Photographers (AoP) has sold its building in London – a decision it says was partly fuelled by the 'growth of online galleries'.

The AoP will shut down its gallery in August after 25 years of continuous operation, 13 of which have been at Leonard Street, London EC2A, where the organisation is currently based.

In a statement, the AoP said: 'With the growth of online galleries and other means of disseminating work, demand from members to use the gallery has fallen to a trickle over the last few years, leading the board to suggest that the resources required to keep it open could be better channelled into other activities that provide far stronger benefits to the membership as a whole.'

In an interview with AP, the AoP's

managing director Kingsley Marten added: 'Before the digital revolution and the internet, if you wanted to show your work you had to invite someone to look at it on a wall. Ten or 15 years later that need is not so strong.'

Marten insisted that the decision was a 'positive' move for the association's 1,500 members.

He said he wants the AoP to attract more members after the loss of around 300 since the onset of the recession.

Marten told AP that he is keen to promote the AoP's core values, which include providing a 'single voice' on issues such as orphan works, and running competitions.

The AoP plans to stage a series of exhibitions at different locations in London from the end of September,

each featuring winners of the AoP's awards programme.

'We will continue to hold our monthly career talks, portfolio critiques and one-off seminars in suitable and appropriate spaces, borrowed or hired for the event,' adds the AoP statement.

The AoP hopes eventually to find offices nearby to use as its future base. In the meantime, it is able to remain at Leonard Street by leasing back the space there over the coming year.

In its statement the AoP adds that the 'business of photography has never been tougher', adding, 'there are huge pressures facing our members and the industry as a whole.'

'It is fundamentally important that we continue to support our members in every way we can.'

The AoP began life in 1968, as the Association of Fashion and Advertising Photographers. It launched a Photographers Awards programme in 1984, and it campaigns on a number of photography-related issues, including copyright.

The AoP has around 1,000 full members, who each pay an annual subscription of £315.

The rest of the membership consists of students and photographic assistants.

Marten said the gallery closure will not mean job losses. The AoP currently employs around ten full-time staff.

The decision to close the AoP Gallery was agreed by members at a meeting held earlier this year.

The gallery's last show will be a retrospective showcasing winners of the AoP's Gold Award from the last 27 years. The show, entitled Gold 1984-2010, will run from 27 July-4 August and display around 60 images, including still life, advertising, portraiture and landscape work.

The AoP's 28th Photographers Awards Exhibition will take place at the end of September at Ambika P3, University of Westminster.

SAMSUNG CONFIRMS 300MM F/2.8 XF 'PROTOTYPE'

A SAMSUNG 300mm f/2.8 XF ED lens, which appeared in a corporate video on YouTube, is a 'prototype', the Korean manufacturer has confirmed to AP.

However, a spokesman for Samsung's head office added that 'there is no definitive plan to launch this lens into the NX system'.

The lens was spotted in Samsung's 'NX Lens Planners Interview', which was broadcast on YouTube last month. To watch it, visit www.amateurphotographer.co.uk.



NIKON SUES SIGMA OVER LENS TECHNOLOGY

NIKON has filed a lawsuit against Sigma, claiming that the independent lens maker infringed a Nikon patent relating to vibration reduction technology used in its DSLR lenses.

The lawsuit 'seeks an injunction against Sigma's manufacture and sale of infringing interchangeable lenses with vibration reduction for single-lens reflex cameras, along with damages for past infringement', according to a statement posted on Nikon's website.

Sigma has declined to comment on the legal action.

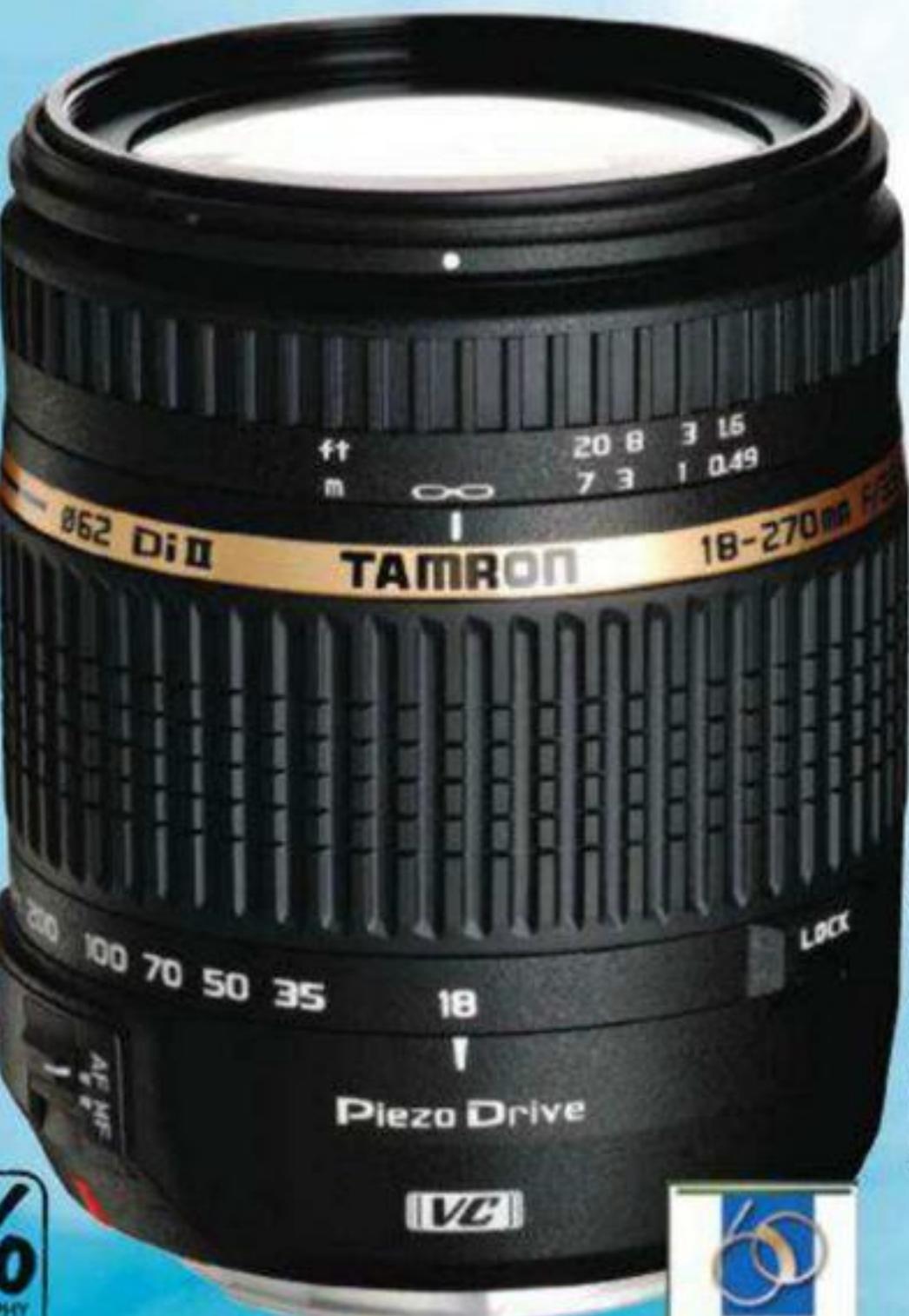
Nikon adds that it has invested 'considerable resources' in research and development over 'many years'.

The patent infringement lawsuit against Sigma Corporation was filed in the Tokyo District Court.

A report by the news agency Reuters states that Nikon is seeking the equivalent of around £95m in damages from Sigma, although Nikon has not confirmed this sum to AP.

15X ZOOM
18-270mm VC PZD

TAMRON



Ultimate zoom for Travelling



18mm

93%
OUTDOOR PHOTOGRAPHY
LENS TEST JULY 2011

270mm



The world's lightest, most compact 15x SLR zoom lens. Features new Piezoelectric motor for superfast & silent autofocus, plus built-in Vibration Compensation (VC)

18-270mm f/3.5-6.3 Di II VC PZD in Canon or Nikon DSLR fittings.

ONLY
£499.99

Possibly the only lens you will ever need!

£40 TRADE-IN

for your old 18-55mm kit lens when you buy a Tamron 18-270mm PZD at CameraWorld.
YOU PAY ONLY £459.99 + your 18-55mm lens*

Offer valid 14th June – 31st August 2011. Subject to availability.

* Dependent on condition - trade-in value quoted for lens in full working order and in excellent condition.



cameraWORLD Ultimate Traveller Kits

Includes DSLR body, Tamron 18-270mm PZD lens, Tamrac Digital Zoom 3 & 4GB SDHC card.

Nikon D3100 Ultimate Travel kit (SRP £1217.28).....

Nikon D5100 Ultimate Travel kit (SRP £1417.28).....

Nikon D7000 Ultimate Travel kit (SRP £1817.28).....

Canon EOS 550D Ultimate Travel kit (SRP £1336.29)....

Canon EOS 600D Ultimate Travel kit (SRP £1396.29)....

£919.99

£1099.99

£1399.99

£1029.99

£1099.99



cameraWORLD

+ just add a
photographer

trade up old for new!

Top part-exchange prices
against any new equipment

Thinking of upgrading or changing your old camera? Don't delay! We're offering tip-top part-exchange prices against any equipment (new or used). Featured deals are just a selection, if you can't see your camera or lens - give us a call for a quote. Your old equipment may be worth more than you think - film stuff too!

All part-exchange prices quoted based on items being supplied in mint condition and boxed. Trade-up values subject to change without notice. We take almost any item in part-exchange (within reason), so call us for a quote today.

cash for your camera

Turn your unwanted photo equipment into cash!

Top prices paid for your film & digital cameras, etc. – it may be worth more than you think! We don't just pay great prices, we'll even collect your equipment at no extra cost*

*Subject to equipment value.

Visit our branches in:

LONDON

14 WELLS ST,
(just off Oxford St),

LONDON,
W1T 3PB

T: 0207 636 5005

E: sales@cameraworld.co.uk



High Street Independent

GOLD WINNER

ESSEX

HIGH CHELMSFORD,
CHELMSFORD,
CM1 1XB

T: 01245 255510

E: chelmer@cameraworld.co.uk

MAIL ORDER HOTLINE

0844 264 0664

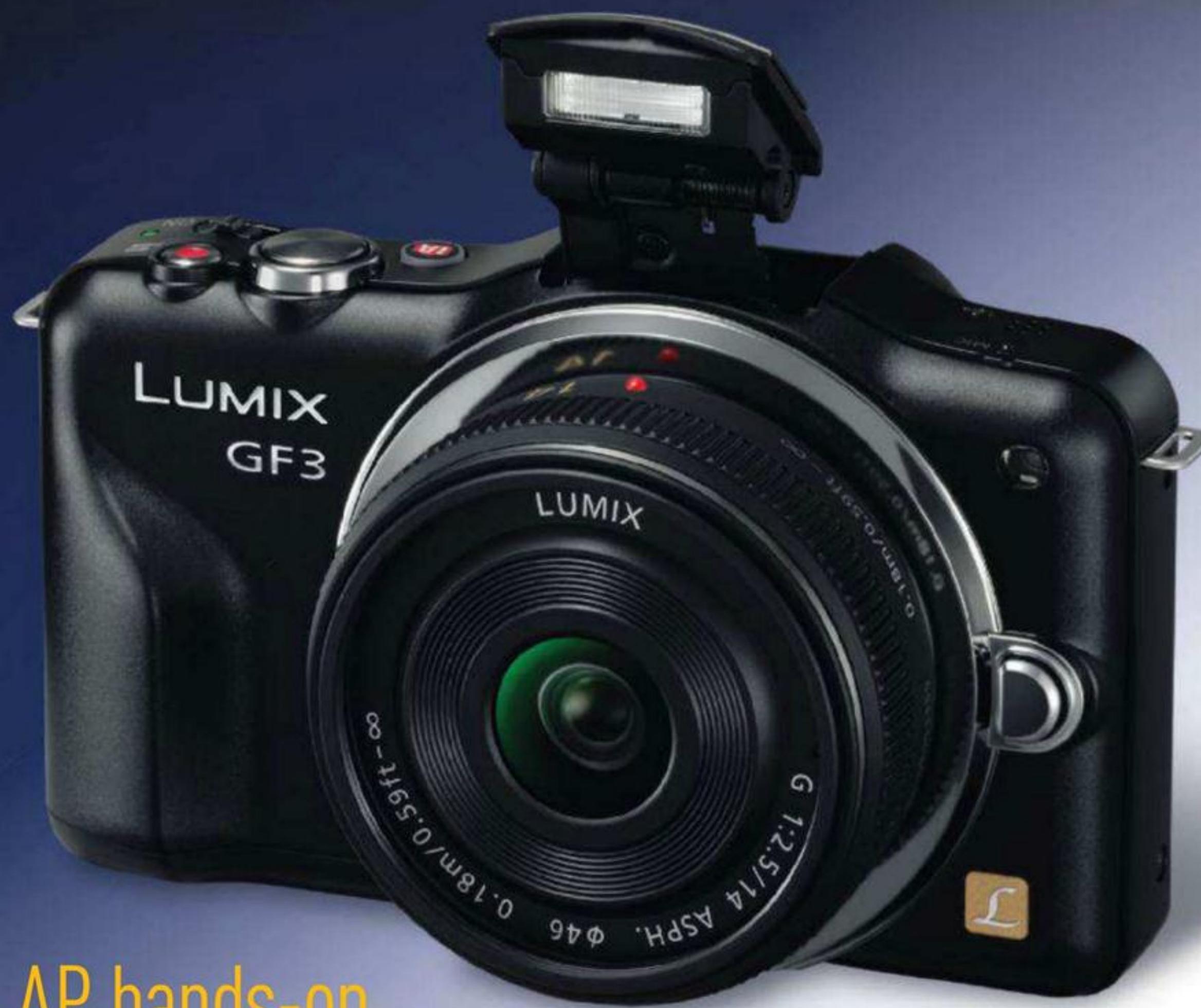
All calls charged at local rate

cameraWORLD.co.uk

Find us on Facebook

www.facebook.com/cameraworld

E. & O. E. Prices quoted include VAT @ 20%. Prices subject to change. All offers subject to availability.



AP hands-on

Panasonic Lumix DMC-GF3

Panasonic's Lumix DMC-GF3 is the smallest and lightest G-series camera to date, but what does it offer the enthusiast photographer? Having used the new model, **Richard Sibley** gives his initial impressions

I WAS a little surprised when Panasonic unveiled its Lumix DMC-GF3. Knowing the model name before the announcement, I was naturally expecting a successor to the GF2, or at least a camera that was above the GF2 in the G-series range. So when the first image of the camera appeared during the presentation, I was shocked to see a far smaller camera designed for the consumer market.

At first glance it seems the GF3 has far more in common with the Sony NEX series than it has with previous Lumix G-series models. Like the cameras in the NEX range, the GF3 is designed like a large compact, with very few buttons placed around a new main control dial. There is also the notable omission of a hotshoe, with a central

spring-loaded pop-up flash fitted instead.

As the GF3 is aimed at a lower end of the market than the GF2, it makes sense to use the older, 12.1-million-pixel sensor rather than the new 16-million-pixel sensor of the Lumix DMC-G3. This leaves room in the future for the next model, presumably the GF4, to include the higher resolution sensor.

For enthusiast photographers, the details of the GF3 may not seem particularly promising. A camera that is smaller and lighter than the GF2, with few controls, no hotshoe and only a 12.1-million-pixel sensor is certainly not going to be at the top of many people's wish lists. However, while using the GF3 to shoot around the streets of Rome, the possibilities of the camera became more apparent.

MAIN FEATURES

- 12.1-million-pixel live MOS sensor
- Smallest and lightest G-series camera
- ISO 160-6400
- Pop-up flash
- RRP £499 with 14-42mm kit lens

The GF3 proved to be a great small walkaround camera while visiting Rome



Colour rendition looks good, but we will wait for a full review before assessing the level of noise fully

FUJIFILM

The Professional's Choice



Classic
Design



Modern
Technology

FINEPIX X100

Inspired by the beauty and form of classic cameras from the past, the FinePix X100 combines all the latest technical digital innovations in a beautiful, traditional chassis which oozes class and prestige.

- 23mm F2 FUJINON lens • 12.3 megapixel APS-C CMOS sensor
- Hybrid Optical Viewfinder with digital overlay • EXR Processor
- 49 point metering and variable AF • Full Manual Control
- RAW mode and custom function button



"You're left in no doubt as soon as you pick it up that the FinePix X100 is an incredibly high-quality, precision instrument."

Phil Hall, WhatDigitalCamera.com
March 23rd 2011



"The 23mm lens is sharp from the centre to the edges, while the F/2 aperture makes it easy to creatively throw the background out of focus. The X100 is right up there with the best APS-C sensor cameras on the market."

Mark Goldstein, PhotographyBlog.com
March 17th 2011



"...the X100's image quality is staggering, high ISO performance is exceptional, the layout and build quality is unique and that viewfinder is brilliant. Indeed it'll tick a lot of boxes for those seeking a specialist venture such as this."

William Perceval, Pocket-lint.com
March 28th 2011

Visit our site to find out where you can see an X100 in-store, and to leave us your feedback

www.finepix-x100.com



Available
Now for demonstration
at a store near you



HANDLING

The biggest fear with any minimalist camera is that it will be awkward to operate and use. This was our concern with the first Sony NEX cameras, and it is something the company has gone some way to improving in its more recent models. Although the GF3 may lack the number of direct access buttons of other G-series cameras, it does have the same basic quick menu that makes it easy and logical to change most settings. The GF3's major advantage over Sony's NEX range is that it uses the same 3in, 460,000-dot touchscreen as Panasonic's other current G-series models. Combined with the quick menu, the touchscreen makes changing settings fast and logical, and the lack of buttons isn't a noticeable hindrance.

AUTOFOCUS

The inclusion of a touchscreen means that the GF3 uses the same touch AF and touch shutter features as other cameras in the G-series range. This means you can touch the area on the screen that you wish to focus on and the camera will take the image. As on the G3, the entire touchscreen can be used on the GF3 for this purpose.

In terms of AF speed, Panasonic claims that the camera can focus from 2m to infinity in just 0.18secs when using the Lumix Vario HD 14-140mm f/4-5.8 lens, thanks to the fast Venus VII HD processing engine that is similar to that fitted in the GH2 and G3. In practice, the AF speed was very snappy when using the 14mm pancake lens,

although I'm looking forward to seeing how it performs with a variety of lenses when we test the camera fully in a July issue of AP.

IMAGE QUALITY

The sensitivity range of the GF3 is a sensible ISO 160-6400, which should meet the demands of most photographers. I was hoping that the 12.1-million-pixel resolution would offer improved noise control when compared to images produced by Panasonic's other models that have this sensor fitted. From what I have seen so far, though, there doesn't appear to have been a great deal of improvement at higher sensitivities. However, this may change before the final version of the camera is released, so look out for more on image quality in the main test.

At lower sensitivities, images look like those from the G2, being well exposed with a good level of colour and contrast. Given



Above: With the compact camera user in mind, Panasonic has installed very few buttons on the GF3

the size of the camera, I particularly enjoyed switching to the GF3's black & white image style and taking street photography images. Its discreet, compact size, particularly with the 14mm pancake lens attached, made the GF3 ideal for this task.

VIDEO

Panasonic is particularly keen to push the video capabilities of its cameras, and the GF3 is no exception. Its 12.1-million-pixel sensor and Venus VII HD processing engine can capture full 1080i video output at 25fps, with full-time autofocus and AF tracking. However, bearing in mind it is aimed at the consumer market, it does lack an external microphone socket and on-board audio can only be recorded in mono.

CONCLUSION

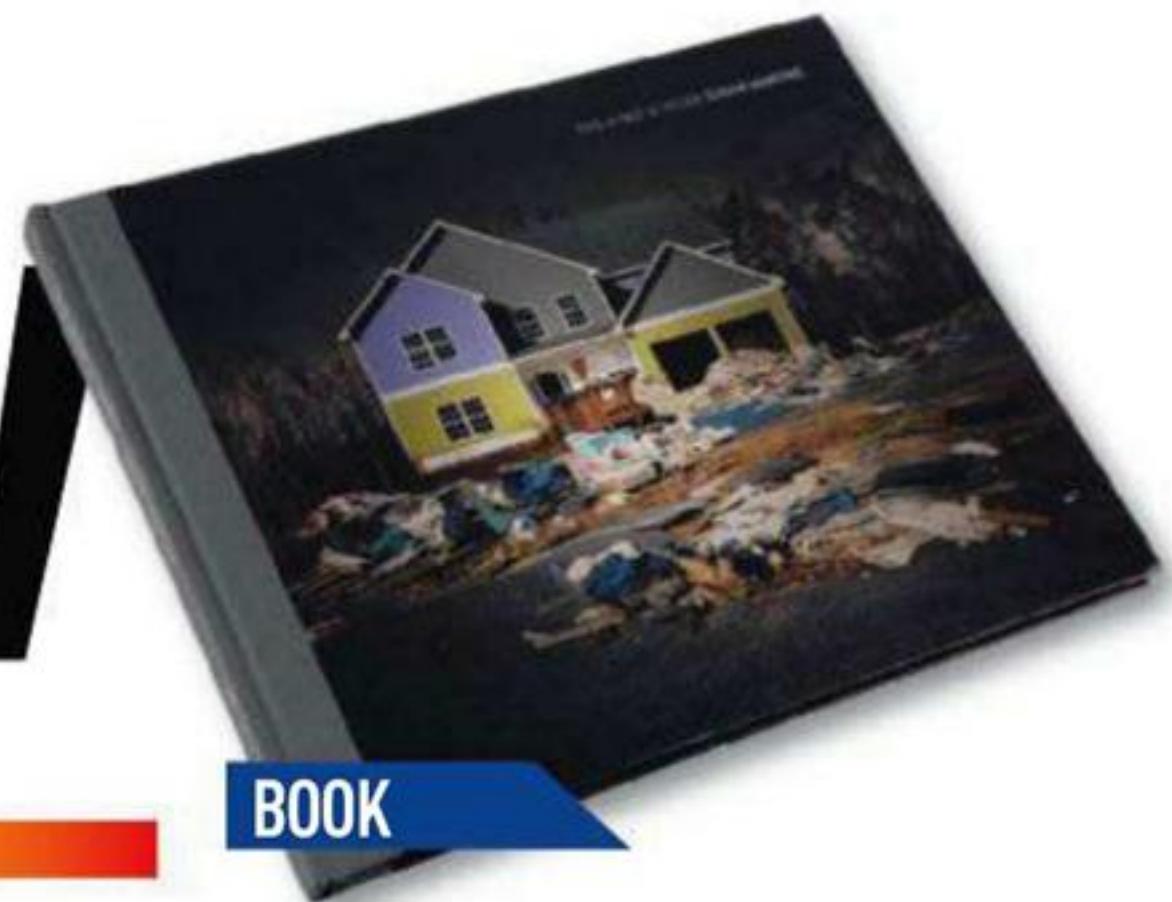
For a camera of its size, the Panasonic Lumix DMC-GF3 is surprisingly easy to handle. Potentially, its target audience is not only entry-level photographers, but also enthusiasts looking for a more portable camera. We have been waiting a while for a micro four thirds camera of this size and it will be interesting to see how it performs when we put it through its paces in a full test.

The GF3 is expected to be available in mid-July in three kit versions. The cheapest of these will be the GF3 with 14-42mm OIS zoom lens, which will cost £499. The GF3 with pancake lens kit, featuring the 14mm optic, will retail for £549, while a kit with the GF3 and both lenses will cost £629. **AP**



APReview

The latest photography books, exhibitions and websites. By Oliver Atwell



© EDGAR MARTINS

Unfolding

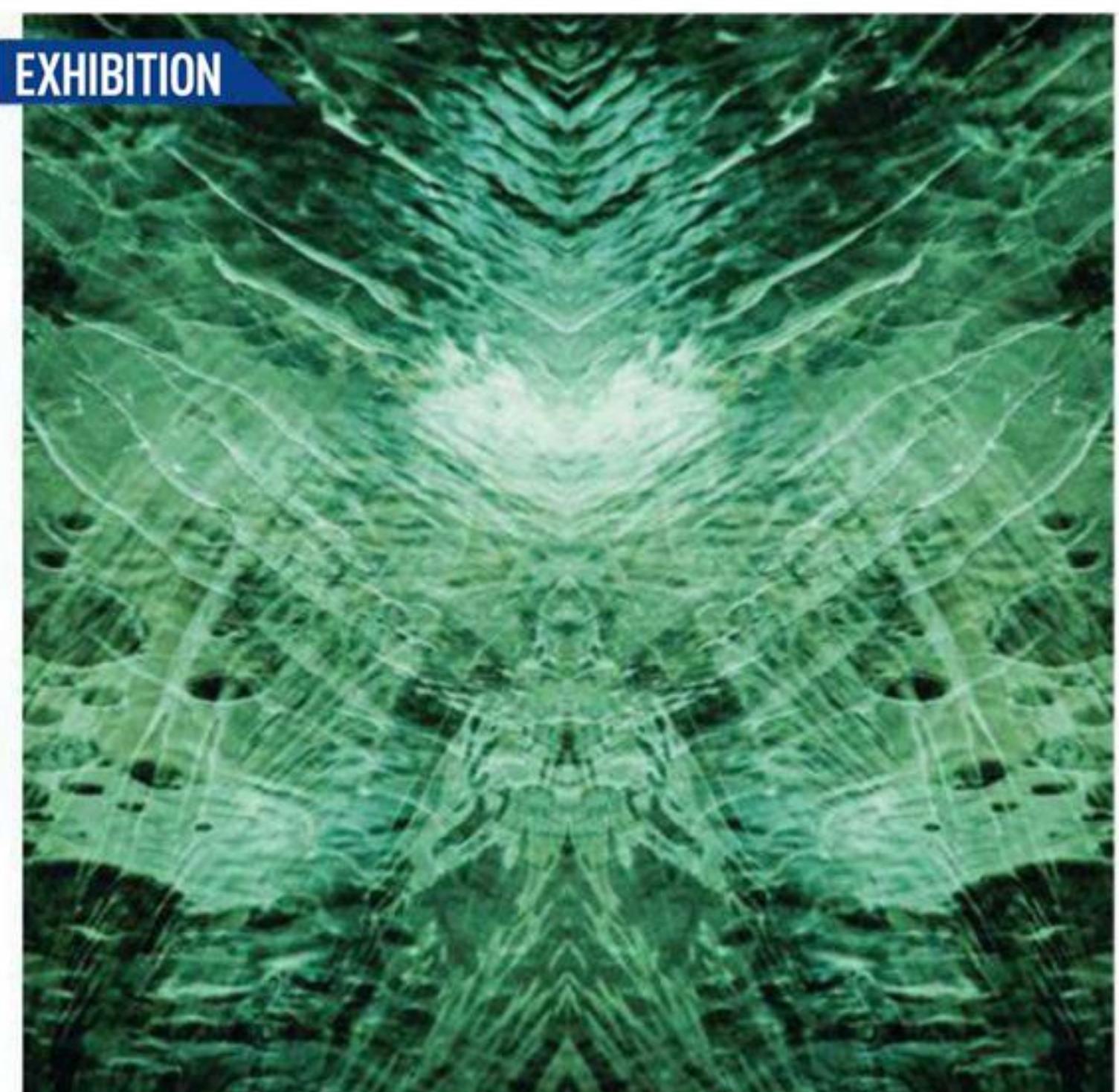
By Andrea Bátorfi

Until 8 July. Hoopers Gallery, 15 Clerkenwell Close, London EC1R 0AA.
Tel: 0207 490 3907. Website: www.hoopersgallery.co.uk. Open Tues-Fri
11am-4.30pm (closes 6.30pm Thurs). Admission free

WITH their kaleidoscopic shifting shapes, intricate patterns and sparkling bursts of light, Hungarian-born Andrea Bátorfi's images explore the world of nature from a unique perspective. Taking elements from the natural world as the starting point for her images – intertwined branches, for example, or drops of dew on grass and the reflection of light on water – Andrea uses natural light and multiple exposures, sometimes of several hours, to create her layered pictures. The photographs sometimes consist of 6–10 layers. An art historian and teacher before turning to photography at the age of 33, Andrea began developing her unique style after she found an old film camera that belonged to her father. One day she took the camera out with her while walking in nearby woods and started experimenting with exposures, gradually honing her style and vision.

In this exhibition 17 artworks are on display, including two hologram-esque lightboxes and a short film showing steadily rolling pictures accompanied by Hungarian music. The images have a contemplative, meditative quality and blur the line between reality and the unconscious or subconscious mind. They offer the viewer a chance to delve into and explore a world beyond what we experience everyday. 'I feel much more than my eye can see,' says Andrea, 'so I use this technique to explore what is behind the solid surface. The physical world becomes transparent like the effect of an X-ray machine. I can discover interesting details and from these express my inner vision.' **Gemma Padley**

EXHIBITION



© ANDREA BÁTORFI

www.earlyphotography.co.uk

THIS is easily one of the most thorough and meticulously researched sites concerning vintage cameras that you'll come across. The models featured range from the Daguerreotype to the brave new world of the electronic camera. The main emphasis, though, is on British-made cameras from manufacturers such as Hare and Meagher.

The site is an absolute treasure trove of a collection. You could spend hours lost in a maze of box cameras, exposure meters and film holders. Each entry is meticulously researched and is accompanied by just about everything you could need to know about the equipment. The presentation of

**WEBSITE**

the site is perhaps a little basic, but at the same time it is unfussy and straightforward, which makes it easy to navigate your way around the exhaustive amount of information contained within.

BOOK**MX7: Mapplethorpe X7**

Interviews by Richard Flood
teNeus, £50, hardback, 256 pages,
ISBN 978-3-8327-9473-6

**THIS RETROSPECTIVE**

(of sorts) gathers seven artists and asks them to select a handful of images from Robert Mapplethorpe's extensive body of images and discuss his impact upon their own work and lives. The artists interviewed are David Hockney, Vik Muniz, Catherine Opie, Sterling Ruby, Cindy Sherman, Hedi Slimane and Robert Wilson.

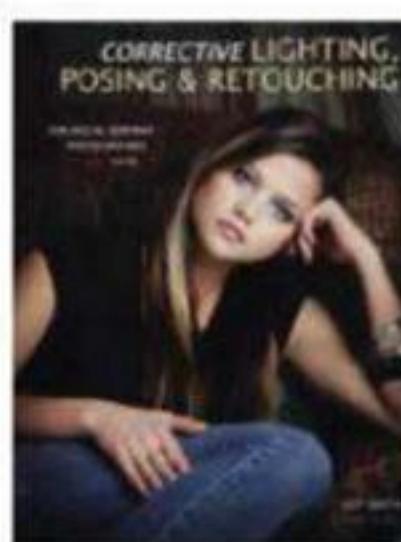
The quality of the images was never going to be in question. Mapplethorpe was a confident and accomplished photographer

who understood the medium better than many of his contemporaries. Some of the content is undeniably risqué and may put off some readers, but Mapplethorpe's mastery of such things as portraiture, still life, monochrome and exposure is striking and, most importantly, inspiring. Where some readers may feel cheated is in the repetition of certain images, where the seven artists have inevitably chosen the same photographs. This was always going to be a risk and it's one that the reader should be prepared for. The interviews, however, are insightful and truly demonstrate the wide-reaching influence that Mapplethorpe had on the art world.

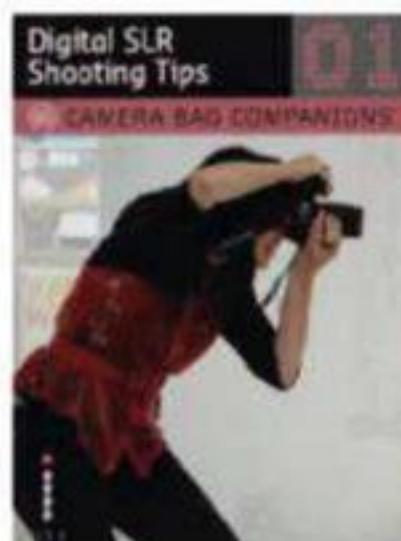


CONDENSED READING

A round-up of the latest photography books on the market



● **CORRECTIVE LIGHTING, POSING & RETOUCHING** by Jeff Smith, £24.99 This book aims to act as a step-by-step guide to teach you how to photograph 'real people' and not just 'size-two supermodels with perfect hair and skin'. It's an odd claim considering that the vast majority of the models used within its pages seem to be just that. The book is clear and informative, but it would have benefited from including some more everyday people.

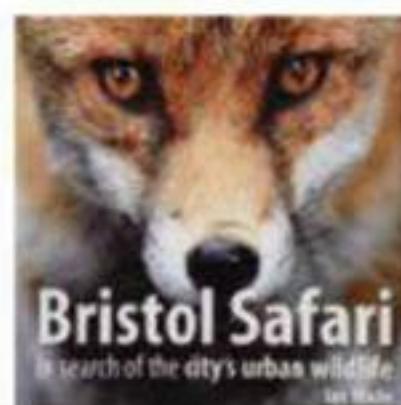
**DIGITAL SLR SHOOTING TIPS**

Edited by Steve Luck, £4.99 This tiny book is part one in a series of eight that is designed to be small enough to fit in your camera bag and travel with you on photographic shoots. It's a nice idea, but you have to wonder how many people are realistically going to consult this book when they are stuck for ideas out on location.

● **BRISTOL SAFARI** by Ian Wade, £10 Previously featured in AP, Ian Wade takes us on a tour of Bristol's wildlife, and it's more numerous than you would imagine. Wade is better known for his excellent images of urban foxes and many are included here. The book's greatest virtue is in demonstrating that some of the most intriguing shots of wildlife can be taken within yards of your own front door.

PAINTING WITH LIGHT by Jan Leonardo Woellert and Joerg Miedza,

£27.50 Light art performance photography differs from other forms of light painting in that, rather than just illuminating existing objects, it requires the photographer to create and capture new subjects made entirely of light. It's an intriguing book and much of the work contained within its pages is captivating and fascinating.



Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

zoom area, which any knowledgeable photographer would usually avoid like the plague. Unfortunately, my daughter is new to digital cameras and believed that zooming right in would give her better close-up shots. The result? About 50 poor-quality images.

I checked out the CD instruction manual and found out that the digital zoom can only be disabled in certain modes, such as when using tracking AF. Surely a simple method of disabling it completely, in whatever mode, should have been installed in the camera's menu. The maddening thing is, I've read several reviews of the camera, none of which mentioned that overstepping the zoom scale brings you into digital zoom territory. Why is this? I imagine that this is a flaw that would seriously irk camera reviewers. Granted, the EX1 is a camera suited to enthusiasts rather than beginners, but it's still a pain – however experienced you may be – to fiddle with the zoom function to prevent it slipping into the land of digital zoom, which, as my own early experiments with digital imaging taught me, isn't a nice place to be.

Maggie Osborne, Tyne and Wear

It is standard practice, Maggie, for the digital zoom to simply be an extension of the optical zoom, and a feature that cannot be disabled. In most cases – that of the Samsung EX1 included – the optical zoom will stop at its full extent, and only a second pull on the zoom switch will take you into the sensor-cropping digital zoom area. Once you are used to this, straying into the digital zoom will become a very rare event. The only reason I am not prime minister is that I would occupy all of Parliament's time with outlawing features such as this

Damien Demolder, Editor

GREAT HIGH-STREET SERVICE

My circular polarising filter got stuck on my lens. As hard as I tried, the thing would not budge. The filter wrench I got online was useless, and even prayer and profanity had no effect. So I went into Watford town centre to seek help at a large photographic chain. The sales assistant was kind, but couldn't offer any help, except to advise me to send it away to the manufacturer, which could take at least a week. I then visited a local independent photographic retailer (SRS Microsystems), and the salesperson removed the filter in two minutes flat and wouldn't accept any payment for the great service he had just provided.

I have no intention of going anywhere else in the future. Not only do these small retailers know exactly what they are doing, but generally they are no more expensive than all the internet sites I have looked at. If we don't support these businesses we are only shooting ourselves in the foot. The internet may work out to be a little cheaper on occasions if you know where to look, but the after-sales service you get from the high street is worth a whole lot more.

Owen Hilton, Hertfordshire

Quite right, sir – **Damien Demolder, Editor**

SURPRISE PRIZE

Thank you for the lovely Sigma DP2s camera that arrived unexpectedly at my door. This was one of the prizes in your very worthwhile Tsunami Appeal. As I didn't really expect to win anything, it was a lovely surprise! I shall very much enjoy getting to know this unusual camera.

John Strain, Tyne and Wear

Thank you for your support, John, and to everyone else who called in – Damien Demolder, Editor

ZOOM FUNCTION FLAW

My daughter Julie, who is 18, took her brand-new Samsung EX1 compact camera on a weekend break to Scotland. She browsed through the rather basic instruction manual before leaving, yet there was no mention of a problem she later encountered.

On her return, we found that several of Julie's images were ruined due to a flaw in this otherwise excellent camera. Unless you're extremely careful while using the zoom function, you'll find it strays from the limits of the optical zoom into the digital

DOWN WITH THE KIDS

Keith Hughes in his letter (AP 4 June) tells us about getting down to the height of children for better pictures. I agree, and when our first grandson was a toddler I took many pictures of him from this position. He was keen to take pictures, too, and under great supervision went off with my then current treasure, a Pentax SFXn, to take a picture of his auntie and me. He would have been about three at the time. He professionally aligned us on the lawn in front of the plum tree, put the camera to his eye and crouched down. This was obviously what a photographer did; he'd seen his granddad do it all the time. You may imagine the hilarity.

Alan Etherington, Cleveland

FILM REVIVAL

I'm writing in support of Martin Johnson's *Backchat* column (AP 11 June) about a film revival among young photographers. I have recently become involved in the Lomography style of photography after deciding I not only missed film, but also that delay between taking photographs and the anticipation of the prints arriving back from the lab. In addition to this, the Lomography rules coupled with the general low-quality nature of the cameras allows me to throw the rule

What The Duck



Icons of photography Ernst Haas



'I never wanted to be a photographer. It slowly grew out of the compromise of a boy who desired to combine two goals...'

colour films, and while working on a freelance assignment for *Life* in New Mexico in 1952 he decided that his next story should be photographed in colour. This photo essay on New York, titled 'Images of a Magic City', shot on Kodachrome, was *Life's* first major colour photo essay and it covered an unprecedented 24 pages over two issues. It was very different from conventional picture stories at the time and established a quietly meditative style in which colour composition. Afterwards, *Life* editors commissioned Haas to do further stories in the same style on Paris and Venice.

The 1960s saw Haas working on an even greater variety of projects, including making a US television series titled *The Art of Seeing*, working as second director to John Huston on his film *The Bible* and in 1963, a high-profile advertising campaign for Volkswagen. In 1971 he published a book of photographs titled *The Creation*. It was an ambitious project based on the Biblical book of Genesis, and featured images of the natural world shot in numerous countries over several years. The book was a best-seller and went on to sell more than 350,000 copies. Further books followed, including *In America* (1975) and *Almost Heaven*.

Biography

- 1921** Born in Vienna on 2 March. His father, also named Ernst, is an Austrian government official
- 1941** Studies photography at Vienna's Graphic Arts Institute, but leaves after one term
- 1945** Works at a photography studio and teaches photography at the American Red Cross
- 1949** Becomes a staff photographer on the German photo magazine *Heute*. His first assignment, on prisoners of war returning to Vienna, leads to an offer to join Magnum
- 1951** Emigrates to New York City, which remains his home for the rest of his life
- 1953** *Life* publishes Haas's photo essay on New York, 'Images of a Magic City'
- 1958** *Popular Photography* magazine names Haas as one of the world's ten greatest photographers
- 1962** New York's Museum of Modern Art mounts a Haas retrospective, its first-ever exhibition of colour photographs
- 1971** Publishes his landmark best-selling book *The Creation*

Kiosk Kaleidoscope: A street scene viewed from inside a telephone booth in New York, 1962

BOOKS

Ernst Haas by Virginia Chardin, published by Thames & Hudson (Photofoto series) provides a good introduction to his work. Almost Haas

OUTSTANDING PICTURE?

I have just read David Clark's article on Ernst Haas (AP 4 June). 'Innovative', 'groundbreaking' and 'poetic' are all words used – and deservedly so. But what about the image named *Kiosk kaleidoscope* on page 42? The Rule of Thirds, leading the eye and creative framing are to be experimented with, but what are the redeeming qualities that make this picture outstanding among a

life's work dedicated to the 'joy of seeing'.

Is it a good photograph or a photograph by a good photographer? To my untrained eye it looks like it 'went off' when he was taking the camera out of the bag. I might have deleted hundreds of these without seeing the light and would like to know how to read this quality before I bin a masterpiece.

Graham Luckhurst, Surrey

book out and rather than worry too much about exposure, composition and lighting, just shoot like I used to in my teens – for fun (I'm only 32 now, mind you).

What surprised me, though, was my 26-year-old girlfriend preferring these snapshots to any similar snaps taken on my digital cameras. Not an experienced photographer herself, she saw past the general low quality of the Lomo images and found something pleasing about them to the point where she now uses the camera herself. Being active on the Lomography community site, I can concur with Martin that there are in fact a plethora of young photographers who, for their own reasons, prefer the film medium to its digital counterpart.

Philip Veater, Nottinghamshire

MEMORIES OF A ZENIT-E

I was interested to see Raymond Bird's letter regarding the Zenit-B camera (AP 4 June) following Tony Kemplen's great article on

this camera in AP 21 May. Your accompanying photo showed the Zenit-B fitted with an f/3.5 lens, but as I recall the fantastic thing about these cameras was the Helios 58mm f/2 standard lens that was also available.

I had a Zenit-E in the 1970s and the lens quality was streets ahead of anything available on other SLRs in that modest price range. My Zenit-E worked fantastically for many years despite my dropping it on a hard tennis court, which the lens survived but with a bent filter mount. With the preset aperture lens, aperture priority was the order of the day and it was a great portrait lens. My then fiancée was a lovely if frequently reluctant model and we are still happily together. Not so, unfortunately, my relationship with the Zenit-E, as I later traded her in for a Canon FTb.

Adrian Johnson, Surrey

How could you! – Damien Demolder, Editor

BACK CHAT

AP reader David Askham is faced with a momentous task when he tries to document his family history

IN A POPULAR long-running TV show called *This Is Your Life*, celebrities were hijacked and rushed to a TV studio where interesting stories were revealed in front of a selected audience. There was suspense as we waited to find out who would be the victim of the week. Of crucial interest was the flow of fascinating historical and biographical facts, amply laced with contemporary photography. Yes, viewers saw actual pictures from the victim's youth and early years. The series eventually faded, but it left an important lesson for amateur photographers. Could someone reconstruct your life, possibly when you are no longer able to assist them?

Just think of the interest to your family if a similar pictorial record were available to them of the older generation. That thought was brought home to me when I was asked to produce a pictorial biography for a 50th birthday celebration. While that is another story, it caused me to rethink my own situation. How many members knew that several thousands of family pictures existed, in a number of repositories? Perhaps this project should take priority while I am still able to do it.

Then the size of the task hit home, having been asked by my brothers to edit a collection of family photographs. A few were more than 100 years old and it became clear that identification of many subjects was nearly impossible. Why hadn't I asked my parents when they were still alive? It seldom seemed significant at the time. The pictures are of anonymous people, but were probably my distant ancestors. More frustrating was the clear family facial similarities that link older with younger generations.

Inspired by this shocking vacuum of ancestral family knowledge, I am now trying to assemble a better informed document for my family. However, it is far from straightforward. Having lived through a burgeoning period of relative prosperity, it simply adds complexity and confusion. Now I discover that I have too much material and drastic editing will be essential.

Luckily, most of my personal photographs are in paper form, or in digital files capable of being printed, but will the younger generation have that option? I very much doubt it because mobile phones are ephemeral items. Their mobile phone photo albums enjoy very short lives because they disappear through obsolescence, theft, loss or sheer carelessness. Were copies made of those rare priceless moments when family and friends were enjoying life?

Internet chat rooms are a favourite destination for personal photographs. However, it will be a miracle if those precious memories can be retrieved in 2050. I suspect that new biographies will become rare documents. Unless we all make a conscious effort to record, document and archive our precious pictures, future historians will have an extremely difficult time obtaining crucial research material.

BRINGING
YOU ESSENTIAL
EXPERT ADVICE
EVERY WEEK

PHOTO INSIGHT



CATHAL MCNAUGHTON

Award-winning Cathal McNaughton has more than ten years' experience covering conflicts and breaking news for national newspapers and international press agencies. He shares his best press photographs and reveals how he captures a subject in ways that others haven't seen.

It's not every day that you see a man flying through the sky. Cathal McNaughton explains how he created this humorous image by skilfully juxtaposing a diving man and two people fishing

I'M ALWAYS on the lookout for interesting or humorous ways to illustrate a story, as was the case with my image of a man sunbathing in a graveyard (see *Photo insight*, AP 5 March). I took this image about a mile from my house at Red Bay Pier in County Antrim, Northern Ireland.

It was a warm, sunny day and I was out and about trying to capture images that depicted the lovely weather. On this occasion, as I was driving along I spotted a young man jumping from a wall on the pier into the sea. There were also two people fishing a little way apart from each other. I instantly knew there was a picture to be had, but I just had to work out the best way of framing the shot to make the young man look as though he was falling out of the sky. All the elements were there, but it was up to me to decide how they would fit together to create a compelling composition.

This was critical and there was very little room for error. Consequently, the shot took a bit of planning. Sometimes, the more you can plan your shots, the better they will turn out. This was definitely one of those times. If I had randomly fired off a few shots each

time the man jumped, the likelihood of capturing any successful images would have been pretty slim. You have to be prepared to put in the effort if you care enough about the picture you are taking.

Working handheld, I used my Canon EOS-1D Mark III camera with a 70-200mm lens. Behind the pier was a high wall along which the man would run before jumping. As I was framing my shot, I moved the camera so the edge of the wall was out of the picture.

I set the camera in position and waited for the man to enter the frame. As I was looking through the viewfinder I could only see the people fishing, so I had to judge where the man was going to appear. When I sensed he was about to jump, I fired a continuous burst of images and hoped he was going to be in the right position in the frame. I fired the shutter as soon as his foot left the edge of the wall and continued to shoot as he moved through the frame. It was actually quite a tricky image to capture as the man was moving too fast to focus on him. Consequently, I prefocused on the spot where I thought he would appear.

After he had landed in the water, it took

him four or five minutes to swim around and make his way back along the wall. This gave me time to assess the pictures and see if I had captured the shot I wanted.

I needed a reasonable depth of field so I could show all the people clearly, and this would have affected my choice of shutter speed. I imagine I would have used a shutter speed of at least 1/1000sec. I had to use a fast shutter speed to freeze the action as the man was moving so fast. I also had to choose the right focal length to compress all three people into the frame. I think the focal length would have been around 200mm. A long focal length was necessary to pull the people who were fishing together, and also to pull the person diving into the same space (he was a little distance away from the other two). This created the impression that he was directly overhead. It looks as though the man is going to land on top of the others!

When you know the picture is there, it can be difficult to pull yourself away until you have captured the shot. It can be frustrating if you don't get the picture – if you miss your chance or misjudge the composition, for example. These can be some of the most frustrating times as a photographer. Fortunately, though, my preplanning paid off and this time I got the shot I wanted. **AP**

Cathal McNaughton was talking to Gemma Padley

To take part in one of our free street photography masterclasses with Cathal, send an email with your name, address, telephone number and a couple of sentences about your photographic interests and experience to apppicturedesk@ipcmmedia.com. To see more of Cathal's photography, or to book a place on one of his workshops and field trips, visit www.cathalmcnaughton.com



© CATHAL MCNAUGHTON

Grays of Westminster®

Exclusively... **Nikon**

THE HOUSE OF **Nikon**



D7000 + grip

WANTED FOR CASH: **Nikon**

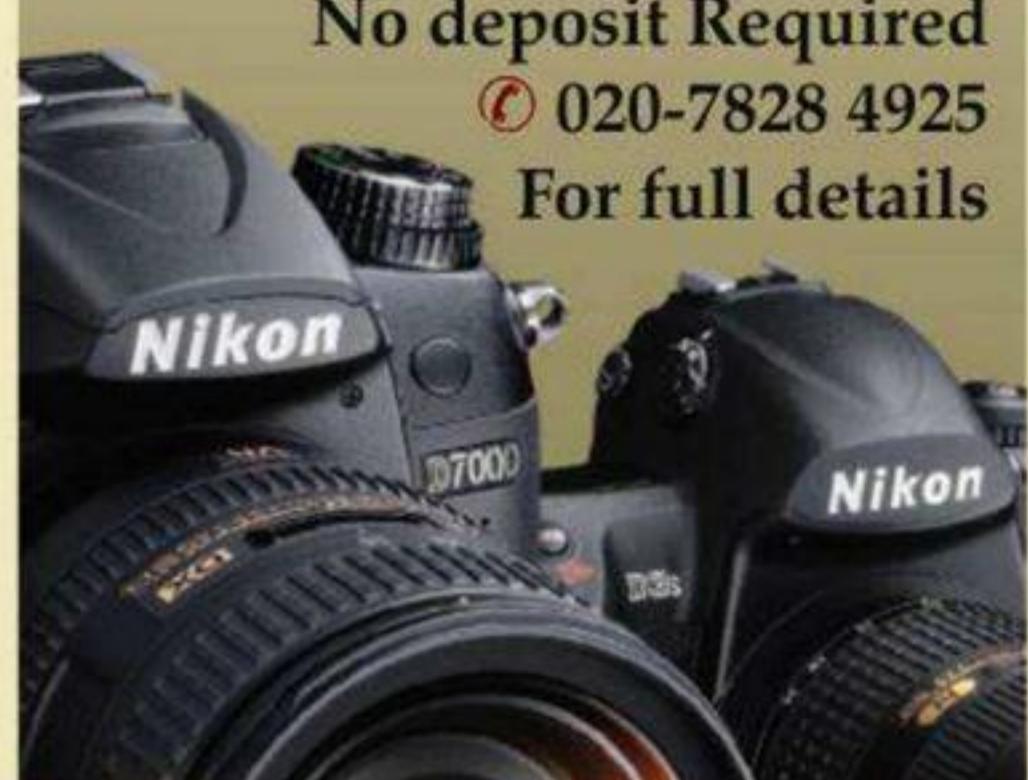
We are always seeking
mint or near-mint examples
of Nikon equipment:
Digital & Film SLRs,
Nikkor Lenses: autofocus
& manual focus

Please telephone
020-7828 4925
for our offer

Nikon

0% OR LOW
INTEREST
FINANCE

No deposit Required
020-7828 4925
For full details



NIKON DIGITAL CAMERAS

Nikon D3x SLR body.....	£5,350.00	AF-S 50mm f/1.4G IF.....	£299.00
Nikon D3x + AF-S 14-24mm f/2.8G IF-ED Kit.....	£6,640.00	AF-S 50mm f/1.8G IF.....	£199.00
Nikon D3x + AF-S 24-70mm f/2.8G IF-ED Kit.....	£6,625.00	AF-S 85mm f/1.4G.....	£1,395.00
Nikon D3x + AF-S 14-24mm & 24-70mm f/2.8G Kit.....	£7,925.00	AF-S 14-24mm f/2.8G IF-ED.....	£1,329.00
Nikon D3s SLR body.....	£3,799.00	AF-S 16-35mm f/4G ED VR.....	£859.00
Nikon D3s + AF-S 14-24mm f/2.8G IF-ED Kit.....	£5,099.00	AF-S 17-35mm f/2.8D IF-ED.....	£1,595.00
Nikon D3s + AF-S 24-70mm f/2.8G IF-ED Kit.....	£5,075.00	AF-S 24-70mm f/2.8G IF-ED.....	£1,279.00
Nikon D3s + AF-S 14-24mm & 24-70mm f/2.8G Kit.....	£6,399.00	AF-S 24-120mm f/4G ED VR.....	£839.00
Nikon D700 SLR body.....	£1,899.00	AF-S 24-120mm f/3.5-5.6G VR IF-ED.....	£549.00
Nikon D700 + AF-S 14-24mm f/2.8G IF-ED Kit.....	£3,165.00	AF-S 28-300mm f/3.5-5.6G ED VR.....	£709.00
Nikon D700 + AF-S 24-70mm f/2.8G IF-ED Kit.....	£3,165.00	AF-S 70-200mm f/2.8G VR II IF-ED.....	£1,695.00
Nikon D700 + AF-S 14-24mm & 24-70mm f/2.8G Kit.....	£4,440.00	AF-S 70-300mm f/4.5-5.6G VR IF-ED.....	£439.00
Nikon D700 + AF-S 16-35mm f/4G VR ED Kit.....	£2,735.00	AF-S 200-400mm f/4G VR II IF-ED.....	£4,999.00
Nikon D700 + AF-S 24-120mm f/4G VR ED Kit.....	£2,699.00	AF-S 200mm f/2G VR II IF-ED.....	£4,385.00
Nikon D700 + AF-S 28-300mm f/3.5-5.6G ED VR.....	£2,575.00	AF-S 300mm f/2.8G VR II IF-ED.....	£4,149.00
Nikon D700 + MB-D10 Grip.....	£2,140.00	AF-S 400mm f/2.8G VR IF-ED.....	£6,749.00
Nikon D300S SLR body.....	£999.00	AF-S 500mm f/4G VR IF-ED.....	£5,995.00
Nikon D300S + MB-D10 Grip.....	£1,245.00	AF-S 600mm f/4G VR IF-ED.....	£7,225.00
Nikon D300S + AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£1,459.00	TC-14E II 1.4x teleconverter.....	£315.00
Nikon D300S + AF-S 18-200mm f/3.5-4.5G VR II Kit.....	£1,595.00	TC-17E II 1.7x teleconverter.....	£315.00
Nikon D7000 SLR body.....	£899.00	TC-20E III 2x teleconverter.....	£425.00
Nikon D7000 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£1,040.00		
Nikon D7000 + 18-200mm f/3.5-5.6G VR II DX IF-ED Kit.....	£1,495.00		
Nikon D7000 + MB-D11 Kit.....	£1,165.00		
Nikon D90 SLR body.....	£569.00		
Nikon D90 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£649.00		
Nikon D90 + 18-200mm f/3.5-5.6G VR II DX IF-ED Kit.....	£1,165.00		
Nikon D5100 SLR body.....	£619.00		
Nikon D5100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£685.00		
Nikon D3100 body.....	£389.00		
Nikon D3100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£439.00		

NIKON COOLPIX DIGITAL CAMERA

Nikon Coolpix P7000.....	£395.00
Nikon Coolpix P500.....	£349.00

AF-S & AF DX NIKKOR LENSES

10.5mm f/2.8G AF DX ED Fisheye.....	£535.00
AF-S 35mm f/1.8G DX.....	£179.00
AF-S 10-24mm f/3.5-4.5G IF-ED DX.....	£665.00
AF-S 12-24mm f/4G IF-ED DX.....	£815.00
AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£465.00
AF-S 17-55mm f/2.8G DX IF-ED.....	£1065.00
AF-S 18-55mm f/3.5-5.6G VR ED DX.....	£155.00
AF-S 18-105mm f/3.5-5.6G VR DX IF-ED.....	£165.00
AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED.....	£599.00
AF-S 55-200mm f/4-5.6G VR DX IF-ED.....	£245.00
AF-S 55-300mm f/4.5-5.6G VR DX.....	£299.00

AF FX NIKKOR LENSES

14mm f/2.8D AF ED.....	£1,219.00
16mm f/2.8D AF Fisheye.....	£599.00
20mm f/2.8D AF.....	£465.00
24mm f/2.8D AF.....	£335.00
28mm f/2.8D AF.....	£225.00
35mm f/2D AF.....	£255.00
50mm f/1.8D AF.....	£109.00
50mm f/1.4D AF.....	£235.00
85mm f/1.8D AF.....	£309.00
85mm f/1.4D AF IF.....	£949.00
105mm f/2D AF-DC.....	£799.00
135mm f/2D AF-DC.....	£989.00
180mm f/2.8D AF IF-ED.....	£625.00

AF-S FX SILENT WAVE NIKKOR LENSES

AF-S 24mm f/1.4G ED.....	£1,695.00
AF-S 35mm f/1.4G.....	£1,425.00

AF-S 50mm f/1.4G IF.....	£299.00
AF-S 50mm f/1.8G IF.....	£199.00
AF-S 85mm f/1.4G.....	£1,395.00
AF-S 14-24mm f/2.8G IF-ED.....	£1,329.00
AF-S 16-35mm f/4G ED VR.....	£859.00
AF-S 17-35mm f/2.8D IF-ED.....	£1,595.00
AF-S 24-70mm f/2.8G IF-ED.....	£1,279.00
AF-S 24-120mm f/4G ED VR.....	£839.00
AF-S 24-120mm f/3.5-5.6G VR IF-ED.....	£549.00
AF-S 28-300mm f/3.5-5.6G ED VR.....	£709.00
AF-S 70-200mm f/2.8G VR II IF-ED.....	£1,695.00
AF-S 70-300mm f/4.5-5.6G VR IF-ED.....	£439.00
AF-S 200-400mm f/4G VR II IF-ED.....	£4,999.00
AF-S 200mm f/2G VR II IF-ED.....	£4,385.00
AF-S 300mm f/4D IF-ED.....	£1,049.00
AF-S 300mm f/2.8G VR II IF-ED.....	£4,149.00
AF-S 400mm f/2.8G VR IF-ED.....	£6,749.00
AF-S 500mm f/4G VR IF-ED.....	£5,995.00
AF-S 600mm f/4G VR IF-ED.....	£7,225.00
TC-14E II 1.4x teleconverter.....	£315.00
TC-17E II 1.7x teleconverter.....	£315.00
TC-20E III 2x teleconverter.....	£425.00

AF FX ZOOM-NIKKOR LENSES

18-35mm f/3.5-4D AF IF-ED.....	£495.00
24-85mm f/2.8-4D AF IF.....	£520.00
80-400mm f/4.5-5.6D AF VR IF-ED.....	£1,189.00

AF & AF-S MICRO-NIKKOR LENSES

60mm f/2.8D Micro.....	£339.00
AF-S 60mm f/2.8G ED Micro.....	£399.00
AF-S 85mm f/3.5G VR DX IF-ED Micro.....	£419.00
AF-S 105mm f/2.8G AF-S VR Micro IF-ED.....	£625.00
200mm f/4D AF Micro IF-ED.....	£1,295.00

NIKON SPEEDLIGHTS

SB-900 Speedlight.....	£329.00
SB-700 Speedlight.....	£259.00
SB-400 Speedlight.....	£129.00
SB-R1C1 Close-Up Commander Kit.....	£599.00
SB-R1 Close-Up Remote Kit.....	£419.00
SU-800 Wireless Speedlight Commander.....	£275.00
SB-R200 Wireless Remote Speedlight.....	£185.00

MANUAL FOCUS NIKKOR AIS LENSES

2



PROBABLY THE WIDEST RANGE
OF NEW & SECONDHAND
Nikon IN THE WORLD

020-7828 4925

THE KIND OF SERVICE OF WHICH LEGENDS ARE MADE

SPECIALISING IN THE EXCEPTIONAL



200-400MM F/4 ED ZOOM-NIKKOR AIS LENS

Officially launched in February, 1984. This example is number 6 of only 448 ever made. This remarkable Nikkor zoom lens incorporates some of the original Nikon optical innovations such as Extra-low Dispersion (ED) glass and that superlative coating which keeps ghosting and flare at bay. The use of FOUR ED glass elements in the optical design delivers crystal-clear images even when use at near maximum apertures and ensures minimized chromatic aberration while at the same time, delivering high edge-to-edge resolution throughout the focal length range.

Complete with HE-2 lens hood, yellow Nikon No. 58 carrying case.

Mint- overall and only the base of the L-shaped rotatable tripod collar that has a few marks. Instruction Manual. RARE £5,000.00



TO ORDER TELEPHONE
020-7828 4925

John Freeman explains...

NEW
SERIES

Framing

Thinking about how you frame your shot can make the difference between an ordinary and extraordinary image. John shares his expert advice on how to hone your framing skills

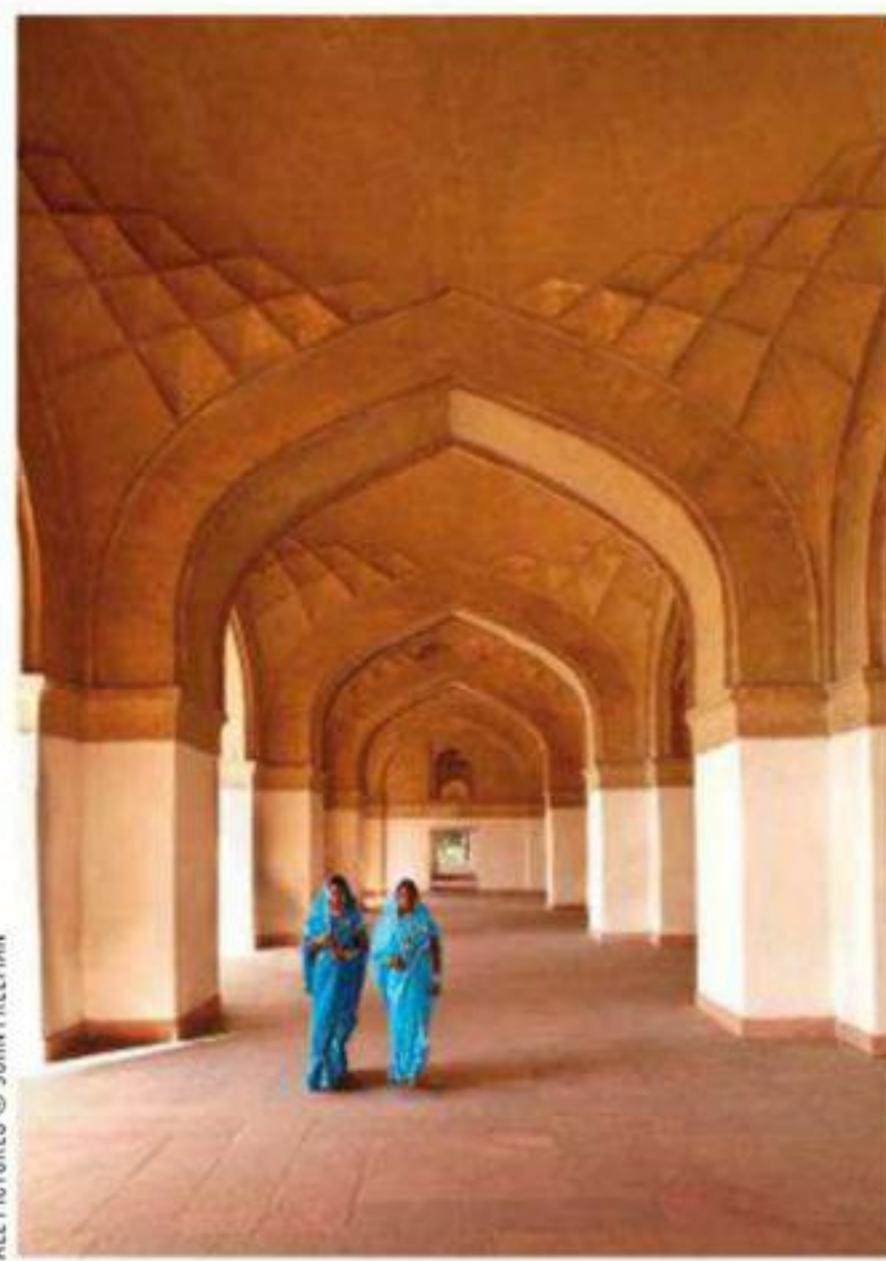
ONE OF the great advantages of digital photography is the ability to review your shots instantly. This *should* mean that corrections can be made to the framing of your picture so that nearly every shot you take is well composed. However, this immediacy and ease of use mean there is the danger that the compositional discipline imposed by a viewfinder is forgotten. For instance, think of the royal wedding and

the crowds outside Buckingham Palace. When William and Catherine appeared on the balcony, a forest of hands went up all pointing cameras of all types hopefully at the couple. But how many of the thousands of shots taken were truly memorable?

The first thing we should consider when framing the picture is, how should I hold the camera? Nearly every camera has a rectangular sensor, so you can hold the

camera in a horizontal position for a landscape image or turn it 90° for portraits. This choice of format might seem obvious, but it is surprising how many people take all their shots with the camera held in the landscape position. This means a lot of unwanted detail might be included within the frame.

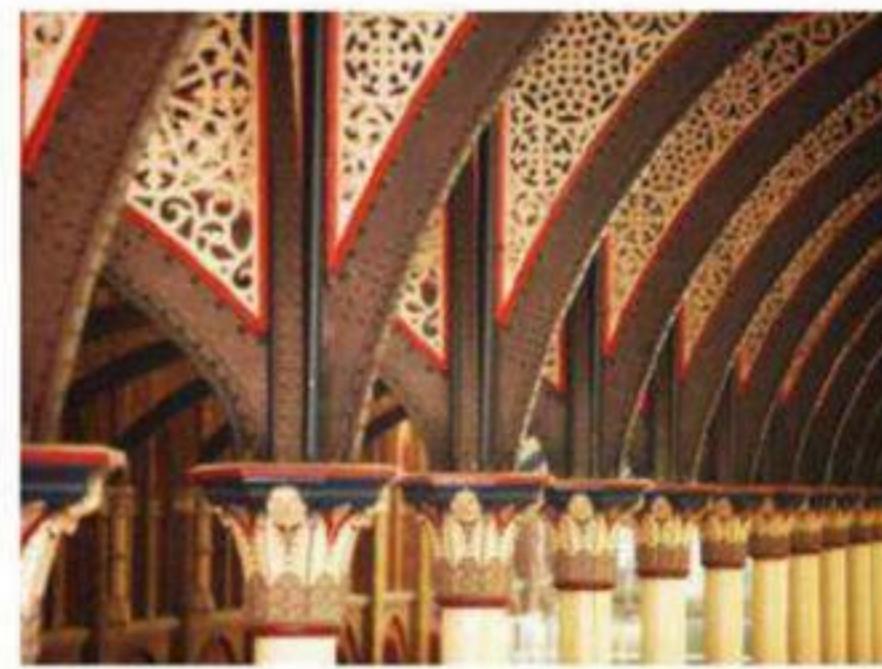
Having chosen the format, the next aspect of framing should be the choice of focal length – that is, zooming in or out of the frame.



ALL PICTURES © JOHN FREEMAN

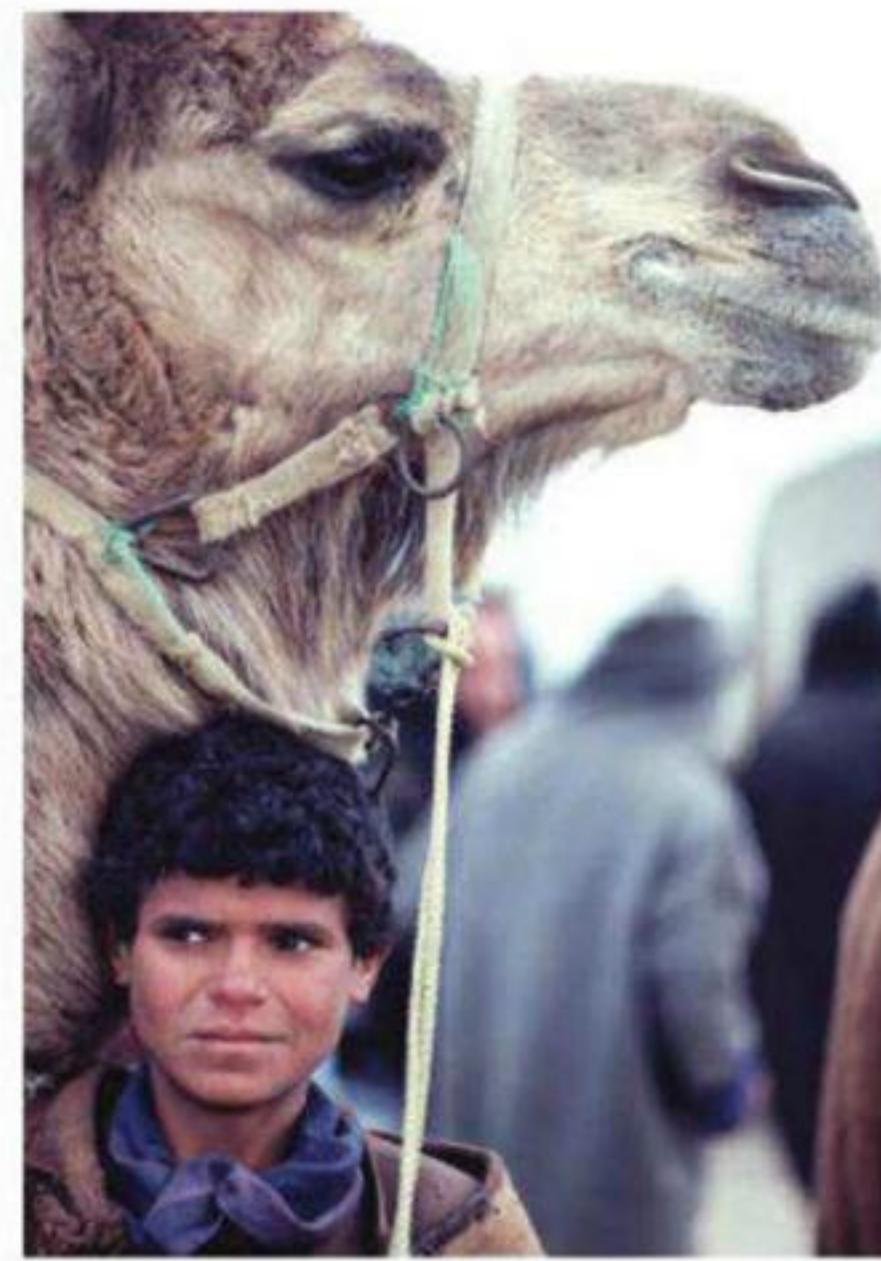
Basic framing

LET'S look at this picture I took in India (above left). I chose to photograph this scene in the portrait format as it echoed the height and shape of the arches. As I wanted to emphasise the receding nature of the arches, I positioned the camera so that the viewpoint was in the centre of the frame. Next, I zoomed out to use a wideangle setting. This gives the frame an exaggerated feel and appears to increase depth with one arch perfectly framed by the next arch and so on. I chose an aperture of f/11 to give greater depth of field and increase overall sharpness. I then spotted two women and asked them if they would be happy to be in the shot. Instead of positioning them in the centre of the frame, which would have



obscured the doorway at the rear of the colonnade, I asked them to walk towards the camera, slightly to the left of the frame, taking the shot when I decided they were in the perfect position. Their blue saris have added a great splash of colour in what is an almost monochromatic scene.

By contrast, I have done the opposite with just about everything in the picture I took at London's Liverpool Street Station (above right). Here I have chosen the landscape format to frame the picture and deliberately placed my viewpoint to one side. I then zoomed in to a telephoto setting and chose an aperture of f/2.8 to decrease the depth of field so that only the detail of one arch was in perfect sharpness. The telephoto setting has given the appearance of 'compressing' the columns and arches, and gives great depth to the composition. By focusing on the third arch within the frame, the eye is drawn to the detail of the ironwork, which is crisp and clear, while all the other arches fall slightly out of focus but are still identifiable. The one thing that both images have in common is that it took just a few minutes to frame the picture to my advantage so that I achieved the best overall composition.



Framing tightly

A LOT of photographers have a tendency to squeeze as much into the frame as possible. While this might work for some shots, it invariably leads to too much going on for the eye to focus on anything specific. I first spotted this boy and his camel in a Moroccan souk and immediately saw it as a potential shot. However, as with any market, there was so much going on the boy seemed lost in the crowd when I initially framed him full length. I moved in closer and adjusted the lens to a medium telephoto. I then chose a low viewpoint and filled the frame so that the camel occupied the top half. The tight framing has made the boy even more diminutive while the blurred figures give a sense of place.

TOP TIPS

- Spend a few moments to think about the best way to frame your shot

- Explore what needs to be included and what to leave out

- Search out a new viewpoint to emphasise different aspects of your subject

- Consider both landscape and portrait formats

- Decide what needs to be sharp and what would be best out of focus

- Hold the camera properly. Holding the camera firmly with two hands, or using a tripod if circumstances permit, will provide stability, allowing you to find the best possible frame for your subject

Frames within frames

Another way of enhancing your pictures is to look for framing devices. These are elements within your field of vision that, with careful choice of viewpoint, can lift a shot from the mediocre to the stunning. I took this shot in the grounds of a country house hotel in the South of France

1 I could have stood in the doorway and taken the shot towards the mountains, but I decided that there would have been too much sky, which would have made the final picture look bland. Instead, I stood back to take the picture. The arch and gates not only form a nice frame within the frame to the top and sides of the picture, but they are also stopping the sun shining into the lens



2 Look how the path converges within the frame. This draws the eye into the picture and gives it a great feeling of depth

3 Because the arch now forms an effective frame, the cypress trees become an added element and not the centre of our attention. There is a feeling of depth, with all the aspects working in harmony



NOW, IF you imagine that I hadn't found this dead and weathered tree on this stretch of beach, the sky, sea and sand would be pretty dull. But by using the tree as a frame within a frame the picture has far more impact. Its heavy trunk comes in from the left side of the frame and guides us into the shot to the point where the two main branches diverge. One drops down into the sand while the other soars into the sky, reaching almost to the other side of the frame and forming a pincer movement. It's almost encouraging us to observe the space in-between and saying 'look how desolate, barren and cold this stretch of coast is'. The irregular shape of the branches adds interest, as do the shadows on the sand.



Peter Gilbert

Devon **44pts**

Canon EOS 40D, 100mm macro, 1/60sec at f/18, ISO 200, ringflash with LED handheld torch for backlighting

◆ The papery husk that surrounded a fruit of the Chinese lantern plant **Judges say** Expertly lit and very well exposed, Peter's image impressed the judges with its technical finesse. The husk looks almost 3D and appears to be floating in mid-air. It is a simple idea, but one that works brilliantly



John Webb

Somerset **42pts**

Ricoh GR Digital III, 6mm, 1/400sec at f/3.5, ISO 200

◆ Thorns on the stem of an old rose bush **Judges say** In John's image the rose thorns suggest shark fins and the bark of the stem looks like a choppy sea. This is a fantastic image that is imaginative and excellently executed. Very well done!

2nd PRIZE



The UK's most prestigious competition
for amateur photographers

APOY Amateur Photographer OF THE YEAR COMPETITION

Round four

MACRO IN NATURE

The results are in for the fourth round of APOY. We had some fantastic entries, covering many subjects. Here we publish the top 30 images



Marek Troszczynski

London 41pts

Nikon D300, 105mm, 1/800sec at f/4.5
ISO 250

► Fly balancing on a dandelion clock **Judges say** This image made the judges stop in their tracks. From the position of the insect that is bang in focus to the blurry dandelion and use of black & white, everything adds up to a fantastic image

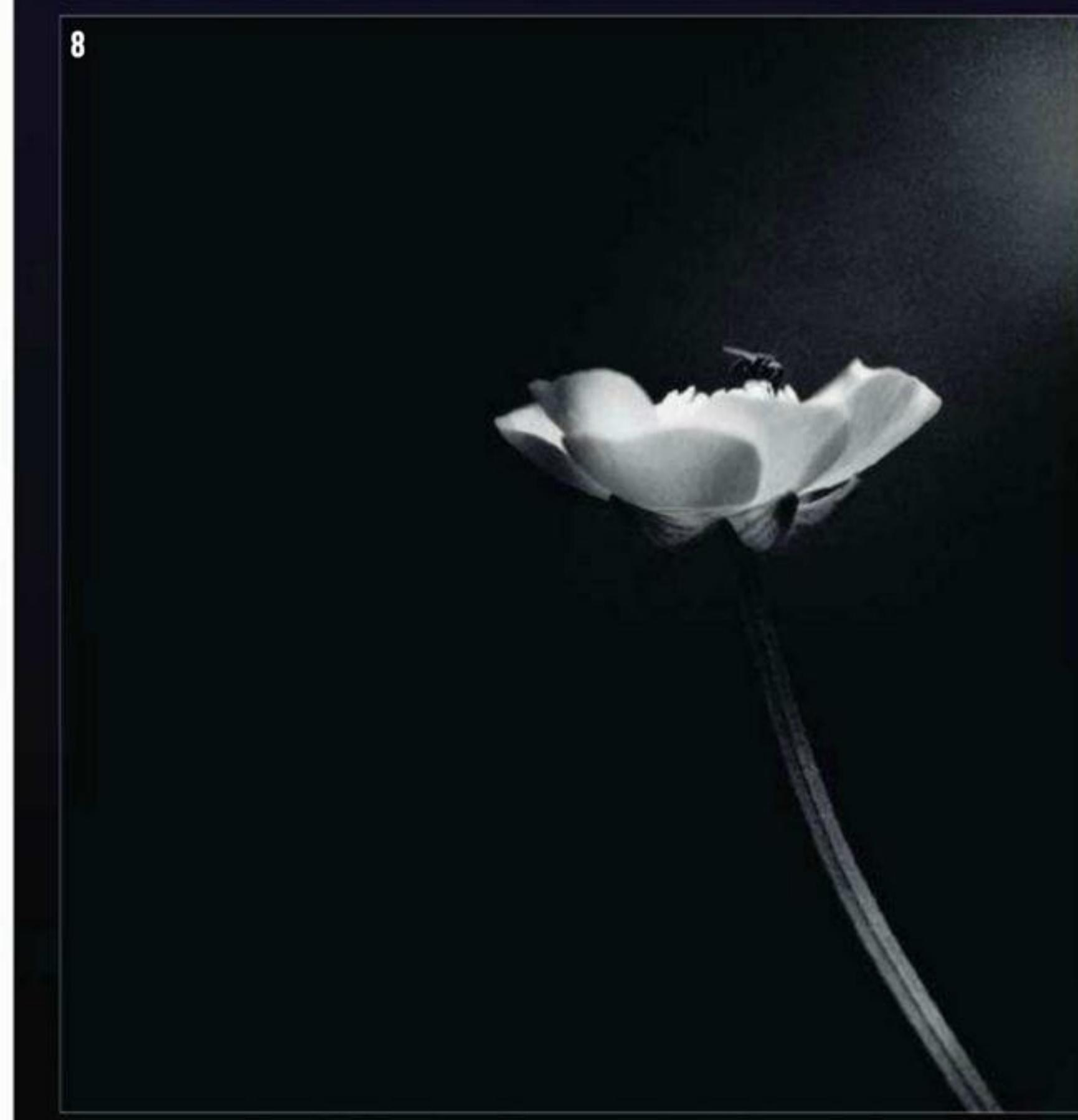
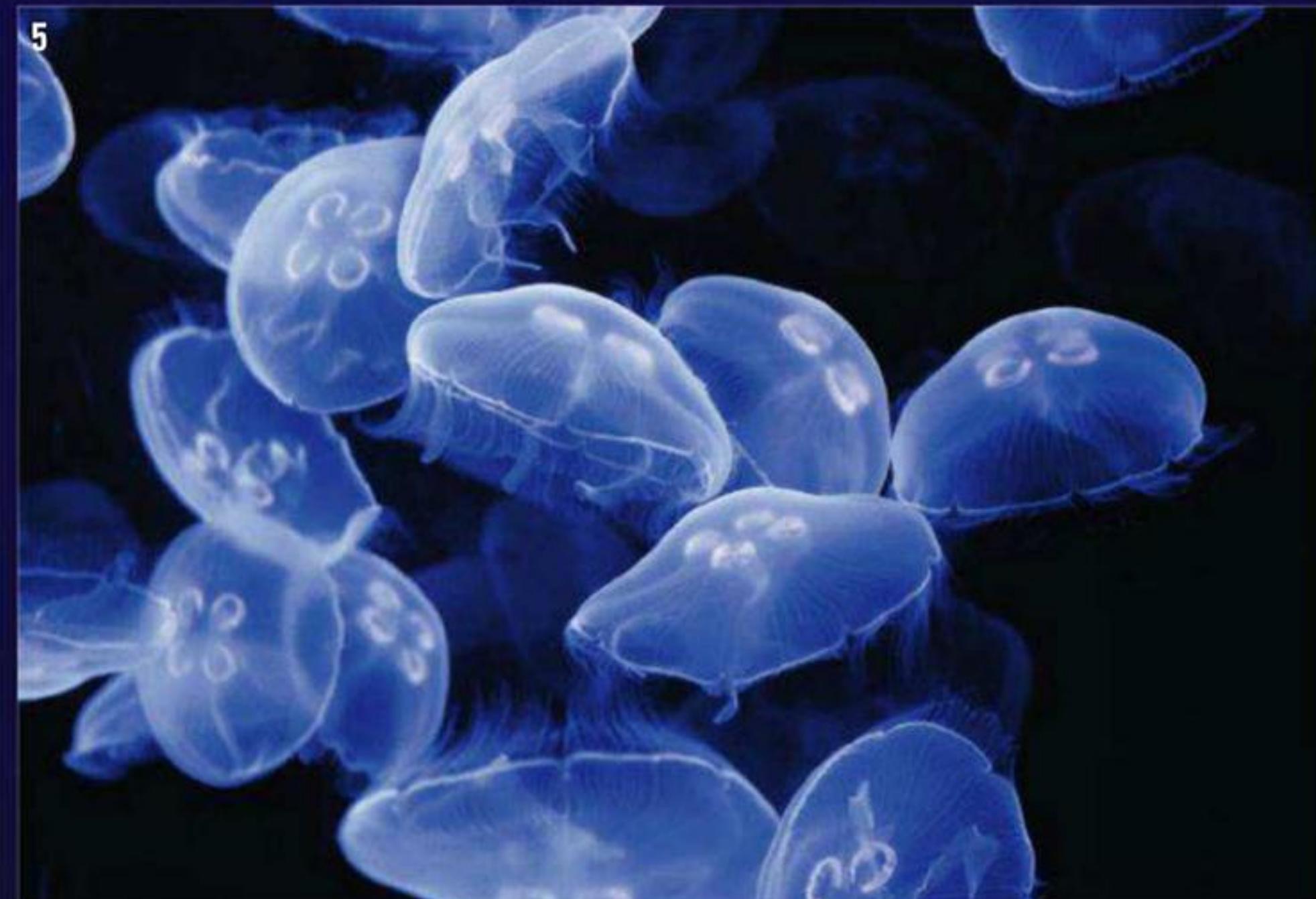


Peter Gilbert, of Devon, wins first place in our Macro in nature round of APOY 2011. Peter will receive Canon's latest DSLR, the 18-million-pixel EOS 600D with an EF-S 60mm f/2.8 Macro USM lens worth a total of £1,218.99. The EOS 600D offers full HD 1080p video recording, up to 3.7fps continuous shooting and a 3in, 1.04-million-dot, vari-angle LCD screen. An ISO range of 100-6400, expandable to 12,800, enables high-quality handheld shooting in low-light conditions without the need for flash. The EF-S 60mm f/2.8 Macro USM lens is compact and lightweight with high corner-to-corner resolution. It has an effective focal length of approximately 96mm (35mm equivalent) and full-time manual focus override. Our second-placed winner is **John Webb**, of Somerset, who will receive Canon's 12.1-million-pixel IXUS 310 HS in silver, a Canon PIXMA MG6150 Wi-Fi-enabled all-in-one printer and a 20-sheet pack of Canon's A4 PP-201 Photo Paper Plus Glossy II paper worth a total of £507.99. **Marek Troszczynski** of London finished third in the round and wins Canon's PowerShot SX220 HS in grey, worth £269.

THE 2011 LEADER BOARD

Scores 36-50 from round 3 (Streets and walkways) were not added to the APOY 2011 leader board due to a computer error. The missing scores have now been added and the correct leaderboard is published here. We apologise for any confusion caused.

1	Sean Slevin	145pts	6	Ricardo Alarcon	74pts
2	Paul Whiting	135pts	6	Ben Ghibaldan	74pts
3	Simona Bonanno	125pts	8	Neil Mansfield	70pts
4	Lee Jeffries	115pts	8	John Steven Ball	70pts
5	Salvatore Marrazzo	104pts	10	Alistair Kerr	69pts



The UK's most prestigious competition for amateur photographers



- 4 Graham Green** Hampshire **40pts**
Epson 3200 flatbed scanner
Dandelion clock **Judges say** Graham doesn't own a macro lens, but he used his flatbed scanner instead to create this artistic image

- 5 Ben Ghibaldan** Greater London **40pts**
Canon EOS 20D, 24-105mm, 1/100sec at f/4, ISO 1600
Jellyfish in an aquarium in Valencia, Spain **Judges say** The carefully considered backlighting accentuates the graceful movement of the jellyfish

- 6 Bob Garas** USA **40pts**
Canon EOS 450D, 27-70mm, 1/200sec at f/9, ISO 100, flash
Insect on pink flower **Judges say** The flash subtly lights up the scene, bringing out the colours without overpowering the image

- 7 Ondrej Pakan** Slovakia **39pts**
Canon EOS 40D, 65mm, 1/200sec at f/11, ISO 100, flash, diffuser
White-legged damselfly covered in dew **Judges say** In Ondrej's image the damselfly becomes alien-like and mysterious

- 8 Lee Jeffries** Greater Manchester **39pts**
Canon EOS 5D, 180mm, 1/320sec at f/3.5, ISO 160
Insect on flower in black & white **Judges say** Subtle lighting and a considered composition lend a sensitivity to Lee's image

- 9 Sean Slevin** Ireland **39pts**
Canon EOS 50D, 60mm macro, 1/5sec at f/8, ISO 100
'Scavenger' **Judges say** Sean created his sci-fi-esque image of a weevil 'hatching' from an egg from two separate images that he merged together in Photoshop

- 10 Marco Contri** Italy **39pts**
Nikon D200, 55mm, 1/60sec at f/8, ISO 400
Snake, taken in Malaysia **Judges say** The low angle and fall-off of depth of field make the snake's head and its curved body stand out, adding drama

- 11 John Steven Ball** South Tyneside **38pts**
Canon EOS 500D, 18-55mm, 1/50sec at f/8
Pebbles on a rock **Judges say** In John's image low sun emphasises the variety of textures of the eroded rock and smooth pebbles

- 12 David Endley** Lancashire **38pts**
Nikon D300, 60mm, 1/100sec at f/8, ISO 100
Dew on cobweb **Judges say** The water droplets on the cobweb, 'each acting as a tiny lens showing clearly the inverted image of the garden', caught David's eye

- 13 Peter Stickler** Swansea **38pts**
Nikon D90, 105mm, 1/80sec at f/6.3, ISO 200
Common lizard at Felindre Reservoir, Swansea **Judges say** In Peter's image the reptile's eye is bang in focus, drawing the viewer to the subject

- 14 Alistair Kerr** Fife **37pts**
Nikon D200, 105mm macro, 1/4sec at f/22, ISO 125
'Frozen leaf on grass' **Judges say** Ice crystals accentuate the intricate leaf patterns in Alistair's simple yet effective image

- 15 Salvatore Marrazzo** Italy **37pts**
Canon EOS 20D, 60mm, 1/30sec at f/2.8, ISO 800
Terrapin **Judges say** The extreme shallow depth of field and use of black & white makes for an effective composition

- 16 Andrew Wood** Bristol **35pts**
Nikon D700, 105mm, 1/40sec at f/22, ISO 1250
'L'escargot' **Judges say** This quirky, creative image with its humorous edge caught the judges' eye

**17 Avelino Dinis Switzerland**

Canon EOS 600D, 50mm, 1/80sec at f/4, ISO 160

'Gaya' **Judges say** There is something magical about Avelino's softly lit image. Well seen and executed**35pts****24 Paul Whiting Winchester****34pts**

Canon EOS 5D Mark II, 100mm, 25mm extension tube, 0.3secs at f/16, ISO 100

Backlit leaf **Judges say** Light and shadow are excellently balanced here, accentuating the structure of the leaf**18 Fen Oswin London****35pts**

Nikon D3, 105mm, 1/60sec at f/13, ISO 400

Sea holly **Judges say** Sometimes a simple approach is best, as Fen's sensitive image with its clean white background shows**25 Mo Alam London****33pts**

Canon F-1N, 100mm, 1sec at f/22, Fujichrome Velvia

Veiny leaf **Judges say** Mo placed the leaf on a lightbox with a yellow filter to achieve this glowing look**19 Joanna Clegg Cornwall****35pts**

Pentax K10D, 105mm macro, 1/125sec at f/2.8, ISO 100

Globe thistle **Judges say** The beautiful blue-lilac colour brings this image to life. We also love the impact of the square crop**26 Rob Deyes Hull****33pts**

Canon EOS 5D, 180mm macro, 1/125sec at f/8, ISO 100

Stone and rock **Judges say** Rob's tightly framed image has a graphic, abstract quality that impressed the judges**20 Lucinda Castaing London****35pts**

Canon EOS 30D, 50mm, 1/1600sec at f/4, ISO 200

Chameleon **Judges say** This cheeky chap, photographed from a low angle, has lots of character and caught the judges' attention**27 Tarun Das India****33pts**

Nikon D90, 50mm with extension tube, 1/30sec at f/9, ISO 400

Water droplets **Judges say** Water droplets acting as lenses was a popular subject, but Tarun has managed to create a slick, exciting image**21 Matthew Oxley Cornwall****35pts**

Nikon D200, 200mm, 1/320sec at f/5.3, ISO 400

Fly **Judges say** Flies were a popular subject, but Matthew's carefully focused image stood out from all the rest**28 Amitava Chandra India****32pts**

Panasonic Lumix DMC-TZ3, 1/40sec at f/3.3, ISO 100

Moth on coleus leaves **Judges say** By looking straight down onto the pale-yellow moth, Amitava makes it stand out well**22 Cath Schneider France****34pts**

Canon EOS 5D Mark II, 100mm macro, 1/1000sec at f/3.5, ISO 400

'A ladybug declaring his love to an agapanthus' **Judges say** The colours and composition are beautiful – a fantastic image**29 David James London****31pts**

Nikon D80, 70-300mm macro, 1/800sec at f/8, ISO 400

'Lone dandelion' **Judges say** The simple framing, blurred background and diffused light work well together here**23 Nicky Woodward Nottingham****34pts**

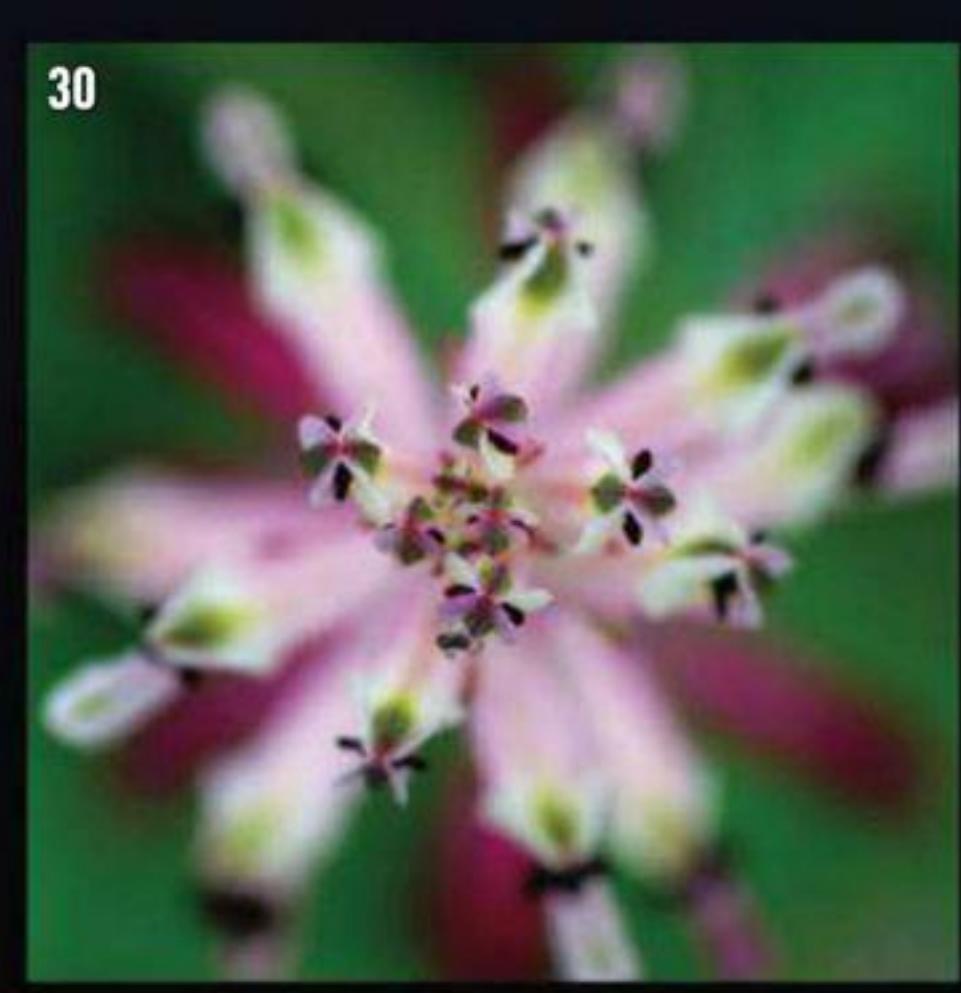
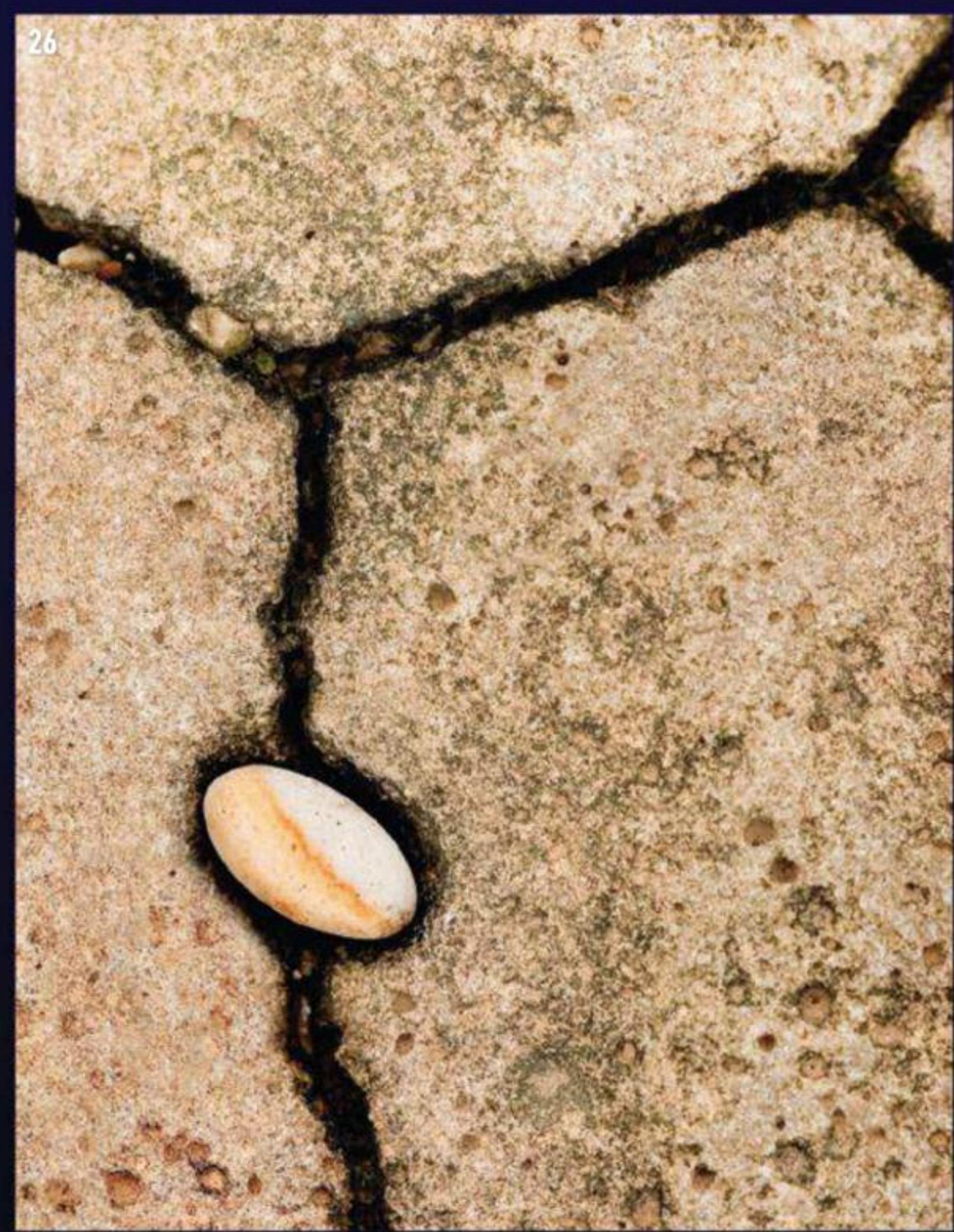
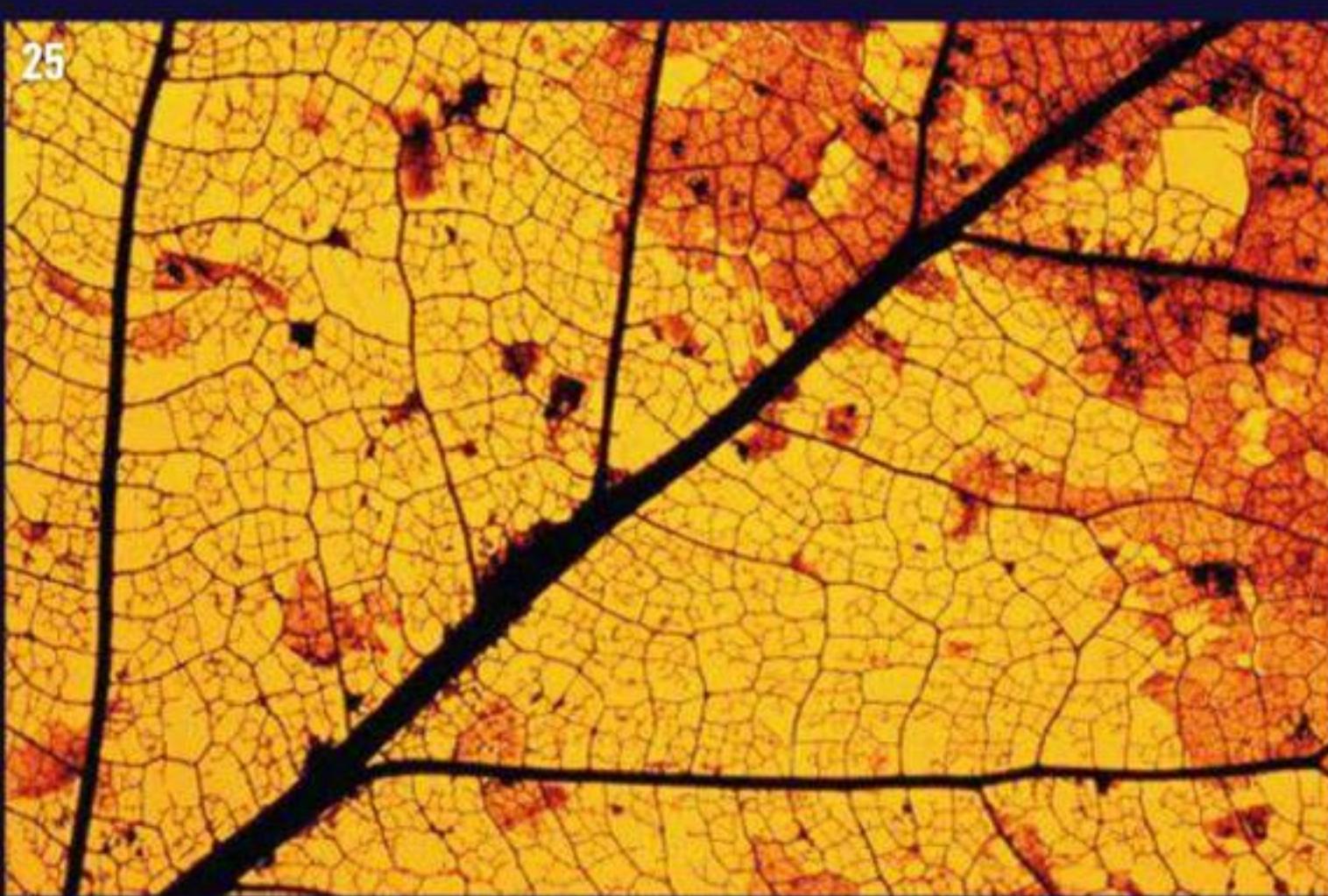
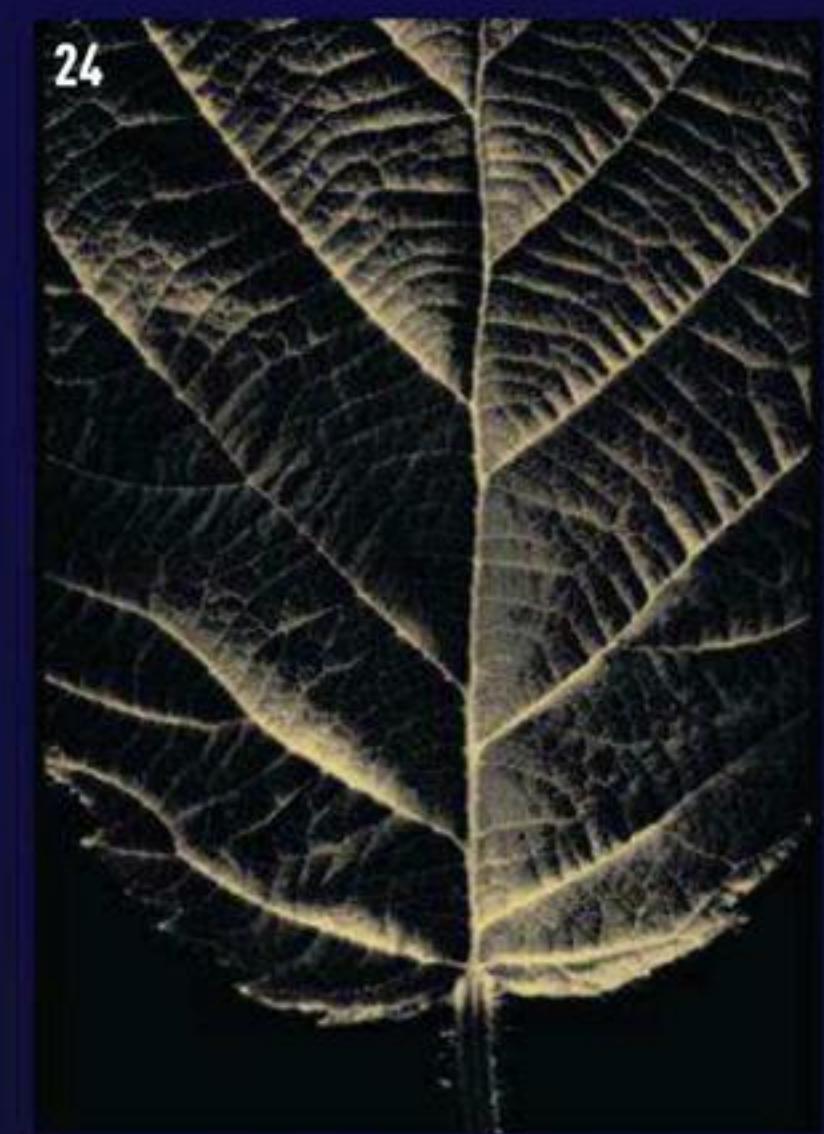
Nikon D90, 105mm, 1/2sec at f/8, ISO 200

Vibrant green leaf **Judges say** The leaf looks dramatic against the black background in Nicky's simple yet effective composition**30 Henrique Souto Portugal****31pts**

Pentax *ist DL, 105mm macro

'Fumaria officinalis flower and small spider' **Judges say** It's only on close inspection that the spider is visible, yet it is a detail that adds interest

The UK's most prestigious competition for amateur photographers



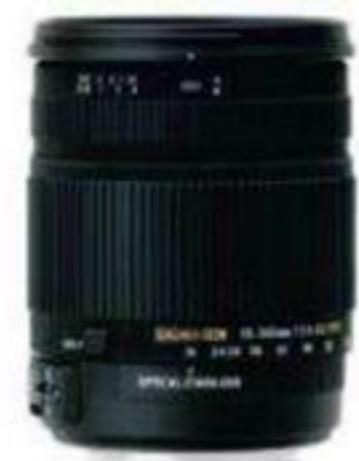
SIGMA



OUR WORLD

Tom Servais: Born in Miami in 1953, Servais moved to California at the age of 20 to 'find himself' and pursue surfing. After taking several photography classes, he began his career as a photographer with Surfer magazine. Fueled by the joy of turning his passion into a career, he travels the world in pursuit of an endless summer.

*Photo data: SIGMA 18-250mm F3.5-6.3 DC OS HSM,
1/1,000-second exposure at f/6.3.*



A man hits the waves in the gentle rays of a setting California sun.

This idyllic moment was captured by a high magnification, compact Sigma zoom lens. Designed for digital SLR cameras and equipped with Sigma's original Optical Stabiliser function, this hyper-zoom lens uses Special Low Dispersion (SLD) glass elements and aspherical lens elements to produce excellent image quality throughout the entire zoom range. The Super multi-layer coating helps reduce flare and ghosting and the Hyper Sonic Motor (HSM) ensures a quiet and high-speed AF.

*Vignetting (a darkening of the corners of the image) will occur if the lens is used with digital SLR cameras with image sensors larger than APS-C size or 35mm SLRs, and APS SLRs.

A versatile, high magnification zoom lens featuring Sigma's original Optical Stabiliser function and Hyper Sonic Motor throughout its impressive zoom range.

Available for Sigma, Canon, Nikon, Sony, and Pentax cameras

Matched lens hood included.

SIGMA 18-250^{mm} F3.5-6.3 DC OS HSM FOR DIGITAL

Sigma Imaging (UK) Ltd, 13 Little Mundells, Welwyn Garden City, Herts, AL7 1EW. Tel: 01707 329 999 Fax: 01707 327 822
www.sigma-imaging-uk.com E-mail: sales@sigma-imaging-uk.com

Red alert

Have you bought a new digital SLR recently and aren't sure what to do with the old one? **Lee Frost** had his old DSLR modified to record infrared light and discovered an exciting world of creative photography



Avenue of
cypress trees
Canon EOS 20D,
10-20mm,
1/160sec at f/11,
ISO 200



ALTHOUGH light is the single raw ingredient of photography, the light we actually use to create images comes from a limited range because 'normal' photographic film and the sensors in digital cameras are designed to record light only in the visible spectrum. Beyond that, there's a vast invisible world of ultraviolet, infrared, X-rays and gamma rays that we cannot see with the naked eye.

Fortunately, it is possible to record the effects of infrared light photographically. For many years I did this using infrared-sensitive films such as Kodak HIE and Konica 750. Sadly, these legendary emulsions are no longer made, but others, such as Adox/Efke IR820, Rollei IR400 and Ilford SFX 200 are still available from companies such as Silverprint (www.silverprint.co.uk).

However, a quicker, easier and more controllable alternative is to shoot infrared digitally. Many digital cameras are actually sensitive to infrared light and just need an IR-transmitting filter on the lens to create infrared images. But by far the most effective method – and the one I favour – is to have a digital camera permanently modified to record infrared light.

A major benefit of infrared-modified cameras is that you don't need to use filters on the lens to record infrared radiation. This is because the infrared-blocking filter over the sensor is removed and replaced with an infrared-transmitting filter, so all the clever stuff goes on inside the camera, leaving you

to get on with the creative stuff unhindered.

The viewfinder image is the same as when the camera was unmodified, the exposures are hardly any different, and you've got the option to increase the ISO as and when required if you're handholding in low light to maintain a decent shutter speed. The instant feedback you get from the preview image and, more importantly, the histogram, also means you never need to produce a badly exposed image. And there's no need to worry about adjusting focus to account for the fact that infrared light focuses on a slightly different point to visible light, as that's also taken care of by the camera.

CAMERA CONVERSION

As well as the creative benefits, infrared conversion is a great way to give your old digital SLR a new lease of life. Pixel resolution has made big advances in recent years, rendering ageing DSLRs with only 6 or 8 million pixels almost worthless. Because of this, you can pick up some great bargains on eBay or from dealers specialising in used cameras if you do not have an old camera gathering dust. A Nikon D70, for example, which is a great camera for infrared conversion, will cost you no more than £150 if you shop around.

Although it is possible to do the IR conversion yourself, it's a specialist job that's best left to the experts. In the UK there's currently only one company, Advanced Camera Services (ACS) in Norfolk (www.advancedcameraservices.co.uk), offering an infrared conversion service. This is the company I used. The alternative is to send your camera to the USA, but the cost of insured international postage makes it more expensive and time-consuming.

Don't worry if the camera you supply to ACS is a bit grubby, because it gets a good clean during the conversion and a six-month warranty on the work done. You can also choose between 720nm and 830nm filters. The higher number means the filter is more sensitive to infrared light, so I'd recommend choosing the 830nm option, even though when I had my camera converted there was only a 720nm filter available.

The service isn't cheap, with prices starting at £300 inc VAT, but in photographic terms that's not a lot of money compared to what you get in return. And if you decide infrared isn't for you after all, there are plenty of photographers out there willing to pay good money for a camera that's already converted, so you could sell yours on with little or no financial loss – not that you'll want to once you see the results possible!

SUBJECT MATTERS

The way different things appear in infrared images depends on the amount of infrared radiation they reflect. Water and blue sky record as very dark tones – and often black – because little IR radiation is reflected, whereas foliage and grass reflect a lot of infrared light so they

Above: Vitaleta Chapel, Tuscany, Italy

Nikon D70, 10-20mm, 1/50sec at f/16, ISO 200

Top right: View over San Gimignano, Tuscany, Italy

Canon EOS 20D, 10-20mm, 1/125sec at f/9, ISO 200

Right: Pienza, Tuscany, Italy

Nikon D70, 20mm prime lens, 1/320sec at f/11, ISO 200

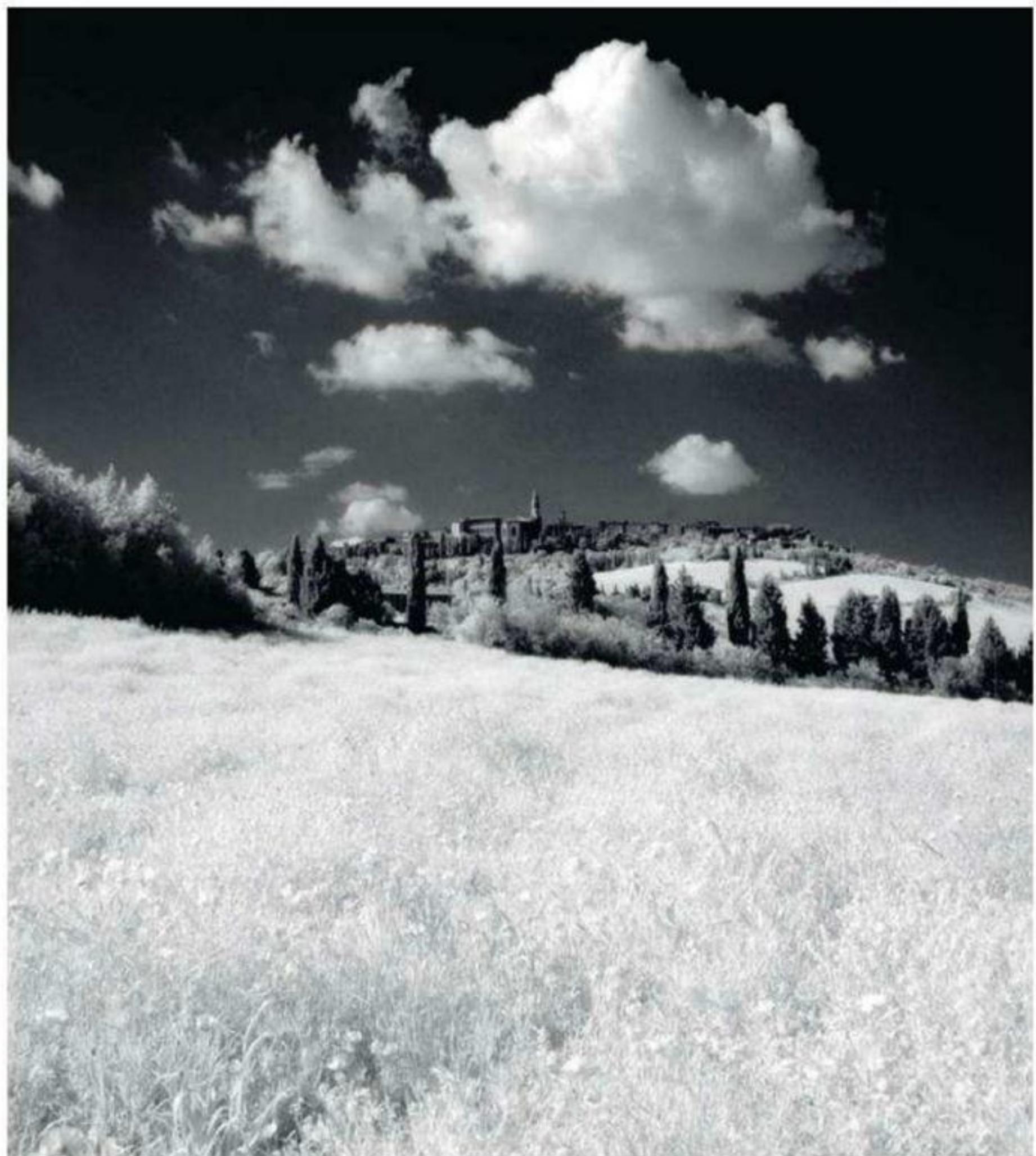


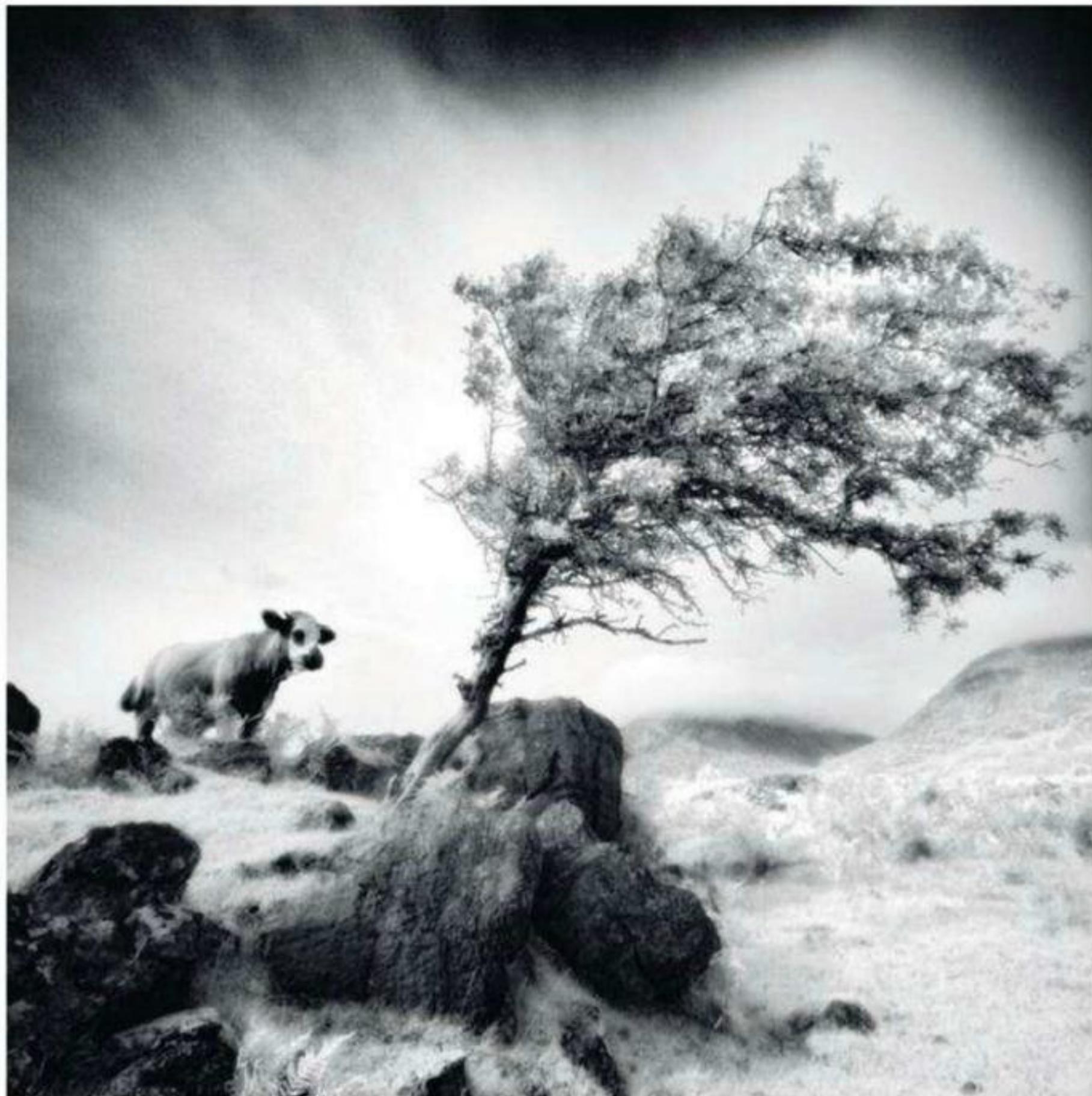
CUSTOM WHITE BALANCE AND FALSE COLOUR

IF YOU use your infrared-modified camera straight out of the box, chances are the images will appear bright red. This is because the camera doesn't know it has been converted – it just thinks it's taking a normal colour picture. However, because the red pixels in the sensor are the most receptive to infrared light, the picture ends up red.

To get rid of this, you need to create a custom white balance and use that as your white balance setting rather than daylight or AWB – refer to your camera's instruction book to find out how. I created one by photographing a patch of green lawn in my garden, although some photographers prefer to use a white card or even a blue card. Try different methods and see which works best.

By creating a custom white balance setting, the images you record will go from being bright red to mainly monochromatic, although the sensor will still record some colour – known as 'false colour'. Generally, I prefer to convert my infrared images to true black & white, but occasionally I'll take a shot where the false colour looks really effective. I'll either add a warm tone to the image as though I'd toned it or I'll record different colours in different areas to give a hand-coloured effect.





 record as very pale tones. Similarly, if you shoot portraits with an infrared camera, skin tones record with a ghostly pallor, while eyes appear dark – which is unflattering but highly effective.

Landscapes are an obvious subject for infrared, and any scene containing foliage and plant life will exhibit strong infrared characteristics. Woodland is another contender, especially in spring when lush green foliage comes out almost snow-white.

I also enjoy shooting old buildings such as deserted cottages or crumbling castles and monuments because the haunting look of infrared suits them perfectly – especially when there's ivy or other creepers around doors and windows. In towns and cities, modern architecture, bridges and sculptures work well – anything graphic, really.

In terms of lenses, I favour wideangles for infrared photography as the exaggerated perspective adds impact and makes it possible to create really dramatic compositions. Most of the time I use a Sigma 10-20mm zoom, which, with the 1.6x crop factor of my modified Canon EOS 20D, equates to 16-32mm. It's ideal for all subjects, although I also have 17-40mm, 24-70mm and 70-200mm Canon zooms if I need something longer. Small apertures are the order of the day and I usually shoot at f/11 or f/16 to give plenty of depth of field.

The image quality of some zooms, especially ultra-wide zooms, appears to fall when used on an IR-modified digital SLR. I'm not entirely sure why this is the case, but it could be to do with the optical design of certain lenses. Some lenses are also prone to flare or a 'hotspot' in the centre of the frame when used on certain cameras. I started out with a modified Nikon D70 and

Cow and tree
Canon EOS 20D,
10-20mm,
1/100sec at f/11,
ISO 200

Cluster of cypress trees
Canon EOS 20D,
10-20mm,
1/160sec at f/11,
ISO 200

then switched to a modified Canon EOS 20D – a supposedly 'better' camera – but I actually preferred the results from the D70. Saying that, the EOS 20D also produces fantastic infrared images, as will any camera that's sent away for modification.

Bright sunlight provides the best shooting conditions because the light is crisper, contrast is high and there's a greater concentration of infrared radiation for your camera to record so the effect is stronger. Actually, one of the great things about infrared photography is that you tend to get the best results around the middle of the

day when the light is harsh – which happens to be the worst time of the day for 'normal' photography. Consequently, you can pack your conventional camera away and shoot infrared images instead, thus minimising any down time due to 'poor' light quality.

The same applies in bad weather. If the light is flat and the landscape appears grey and lifeless, don't pack up and head home – reach for your infrared camera. The images may not be obviously infrared, but as dramatic black & white images they will work a treat and, again, you've made the most of an unpromising situation. **AP**



USING AN UNMODIFIED CAMERA

IF YOU don't want to have a camera modified for infrared photography, the alternative is to test an unmodified camera to see if it's already sensitive to the infrared spectrum. Some digital SLRs and compacts are, but others aren't.

To find out if your camera is sensitive to infrared, go into a dark room, point a TV or audio remote control towards the camera, press any button on the remote and take a photograph. If you can see the infrared beam being emitted by the remote, or any trace of it recorded on the picture you take, then the camera is capable of recording infrared light.

To record infrared with this camera you must place an infrared-transmitting filter over the lens so that it blocks out most of the visible light trying to pass through and only admits light at the red and infrared end of the spectrum – just the same as when working with infrared film. Suitable filters include the Hoya R72 and the B+W 092 or 093.

POST-PRODUCTION STEP BY STEP

ALTHOUGH a modified camera gives you images with a strong infrared effect, to make the most of it you will need to do a little post-production work – in the same way that infrared negatives generally required careful printing to get the best from them.

To show you what is involved, here is a step-by-step guide to explain how I get from the original raw file I captured with the camera to the final post-production image.

Although I have achieved excellent results by shooting with the camera set to JPEG capture rather than raw, the latter is recommended as it allows you more control once you start to work on the image. There is also less chance of digital noise if you shoot raw files and image

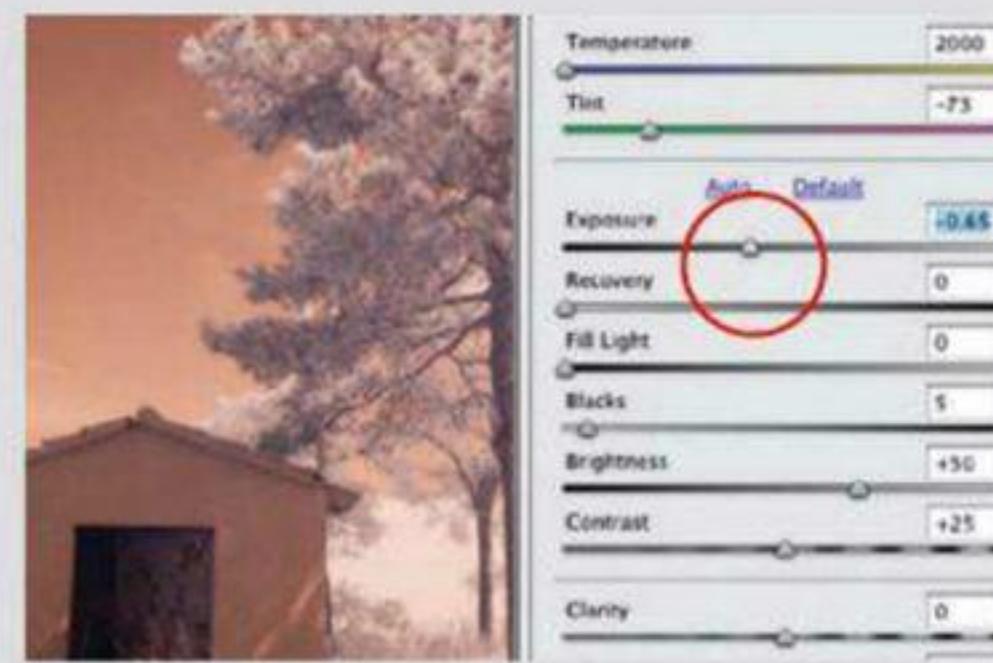
quality will be optimised.

As a further step towards minimising noise, which tends to occur in the blue channel more than in the red or green, I expose ‘to the right’. In other words, I give the image as much exposure as I can to shift the histogram over to the right without clipping the highlights. This makes the images appear rather washed out when they’re opened, but the exposure can be pulled back during ‘processing’.

The only trick I use when working on infrared images is to add a little Diffuse Glow from the Photoshop Filters menu. This enhances the infrared effect in my opinion and gives me images that closely resemble those I used to produce with Kodak HIE infrared film.



1 The raw file is opened in Adobe Camera Raw. As you can see, it is a little on the light side as I exposed ‘to the right’ to minimise noise in the shadows.

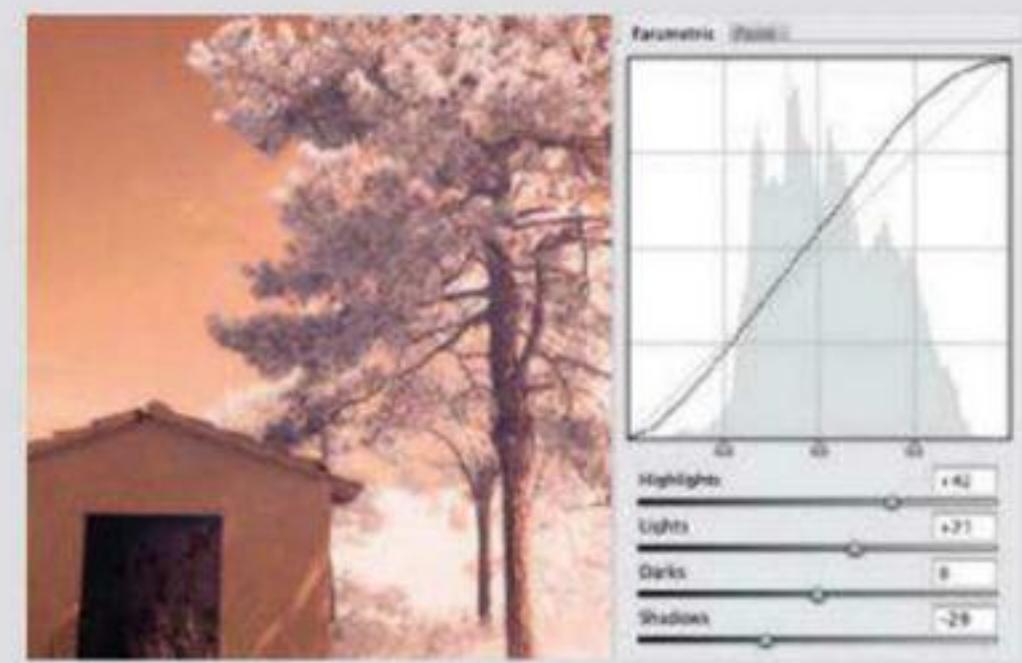


2 First the exposure slider is moved to the left to darken the image and give me the density I need.



And here's the final image. The sky is nice and dark, the grass is snowy white and the addition of a little Diffuse Glow tops off the infrared effect

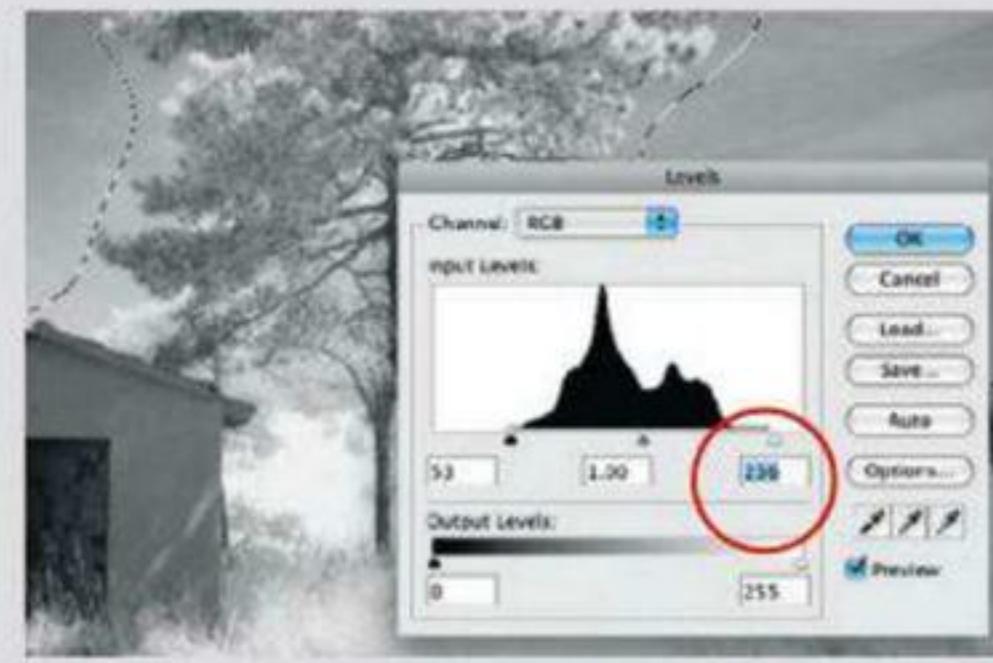
Canon EOS 20D infrared-modified, 10-20mm, 1/100sec at f/11, ISO 200



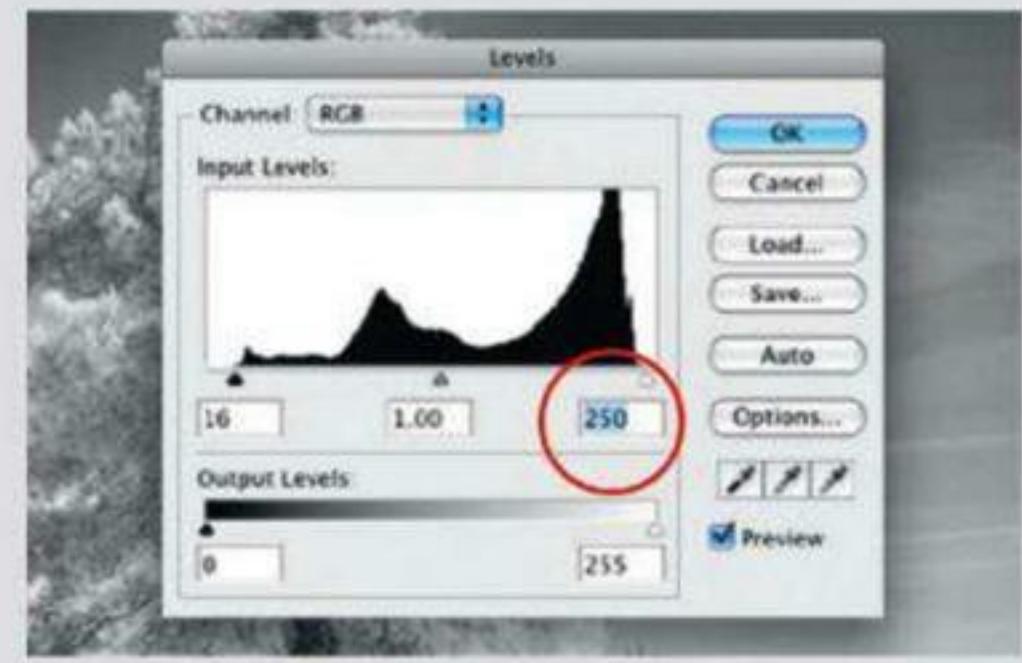
3 Next I boosted the contrast using Curves to make the highlights and lighter tones lighter and the midtones darker.



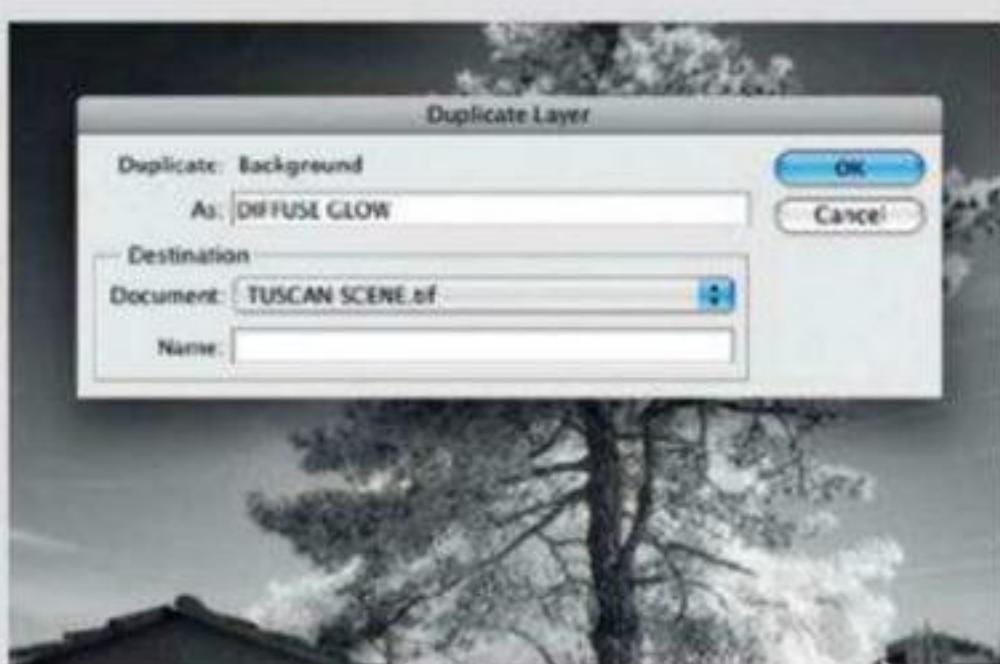
4 The image is opened in Photoshop and then desaturated to remove any false colour. I used Image>Adjustments>Desaturate here.



5 In Photoshop, I used the Polygonal Lasso tool with a feather of 100 pixels to select areas of the foreground. I then used the Levels tool to lighten and adjust the contrast of these areas.



6 Next, I selected the sky in the same way and darkened it by adjusting Levels for the shadows. You could do the same using Curves.



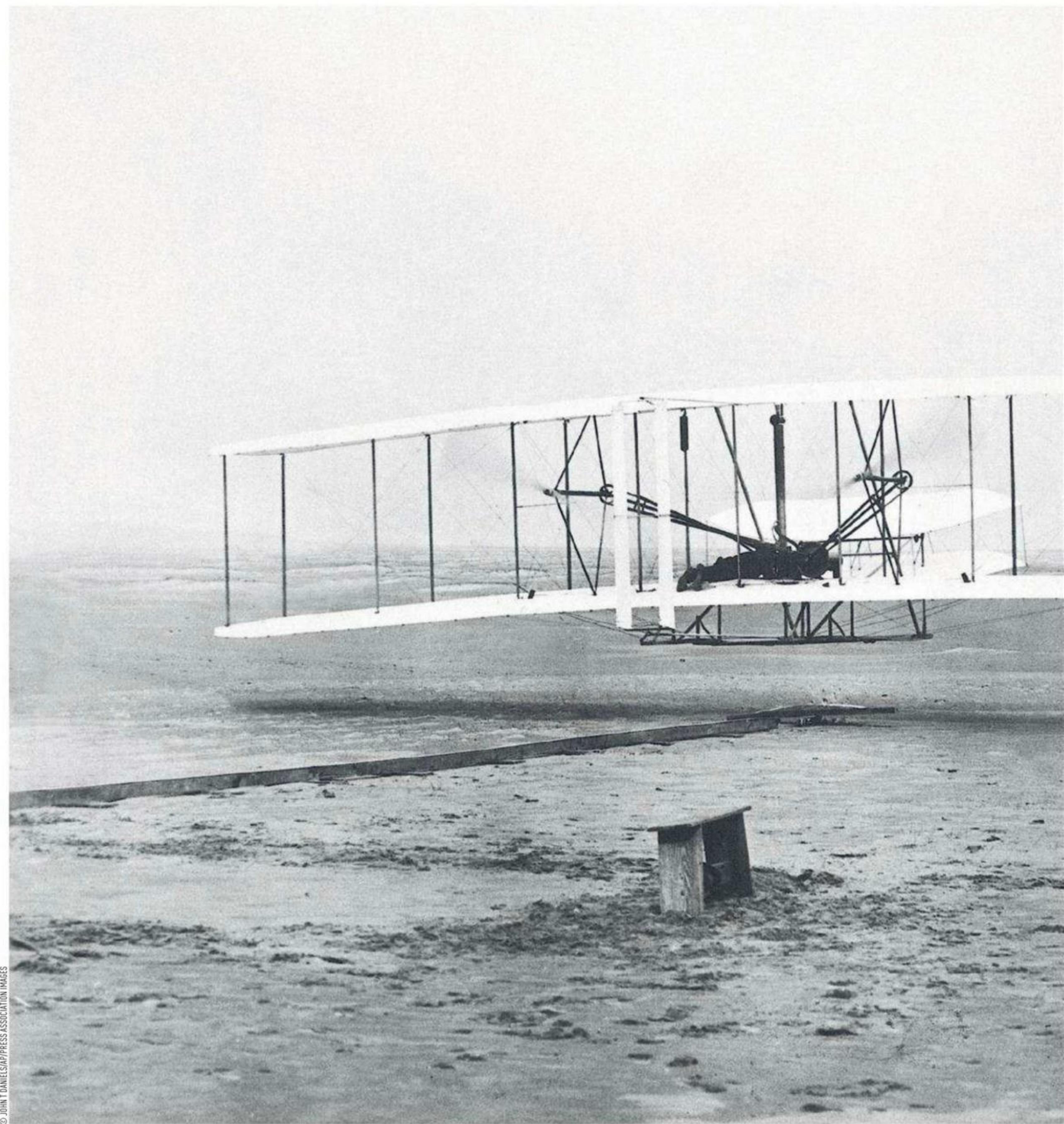
7 Once I'm happy with the general look of the image, I convert it from 16-bit to 8-bit and then make a duplicate layer and name it Diffuse Glow.



8 Using Filter>Distort>Diffuse Glow, I apply Diffuse Glow to the duplicate layer. This adds a glow to the highlights.



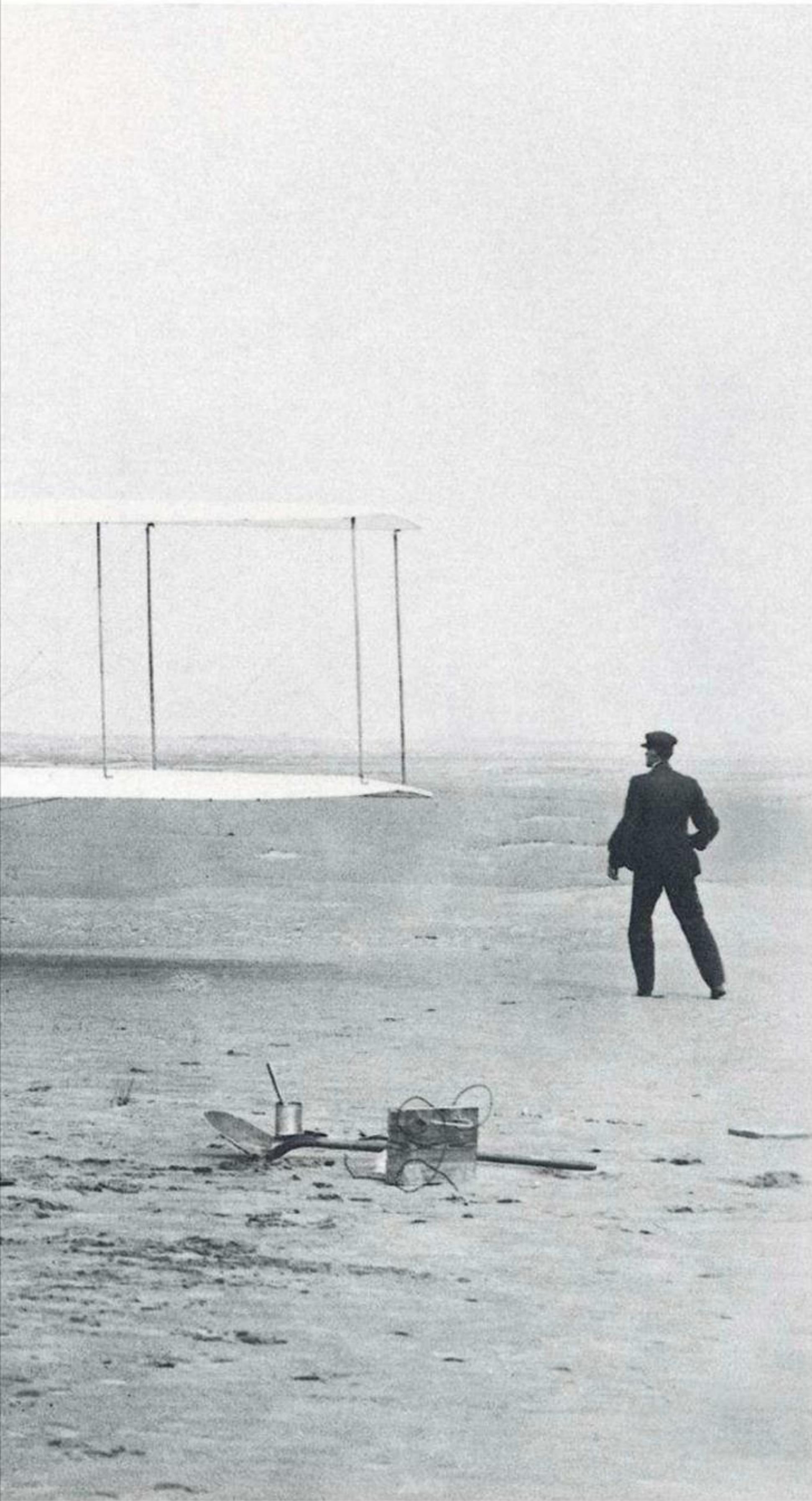
9 The Diffuse Glow overpowers the image so the opacity of the adjustment layer is reduced until the desired effect is achieved.



© JOHN T DANIELS/PRESS ASSOCIATION IMAGES

Amateur Photographer's... **ICONS OF PHOTOGRAPHY**
ICONIC PHOTOGRAPH | **PHOTOGRAPHER** | **CAMERA**

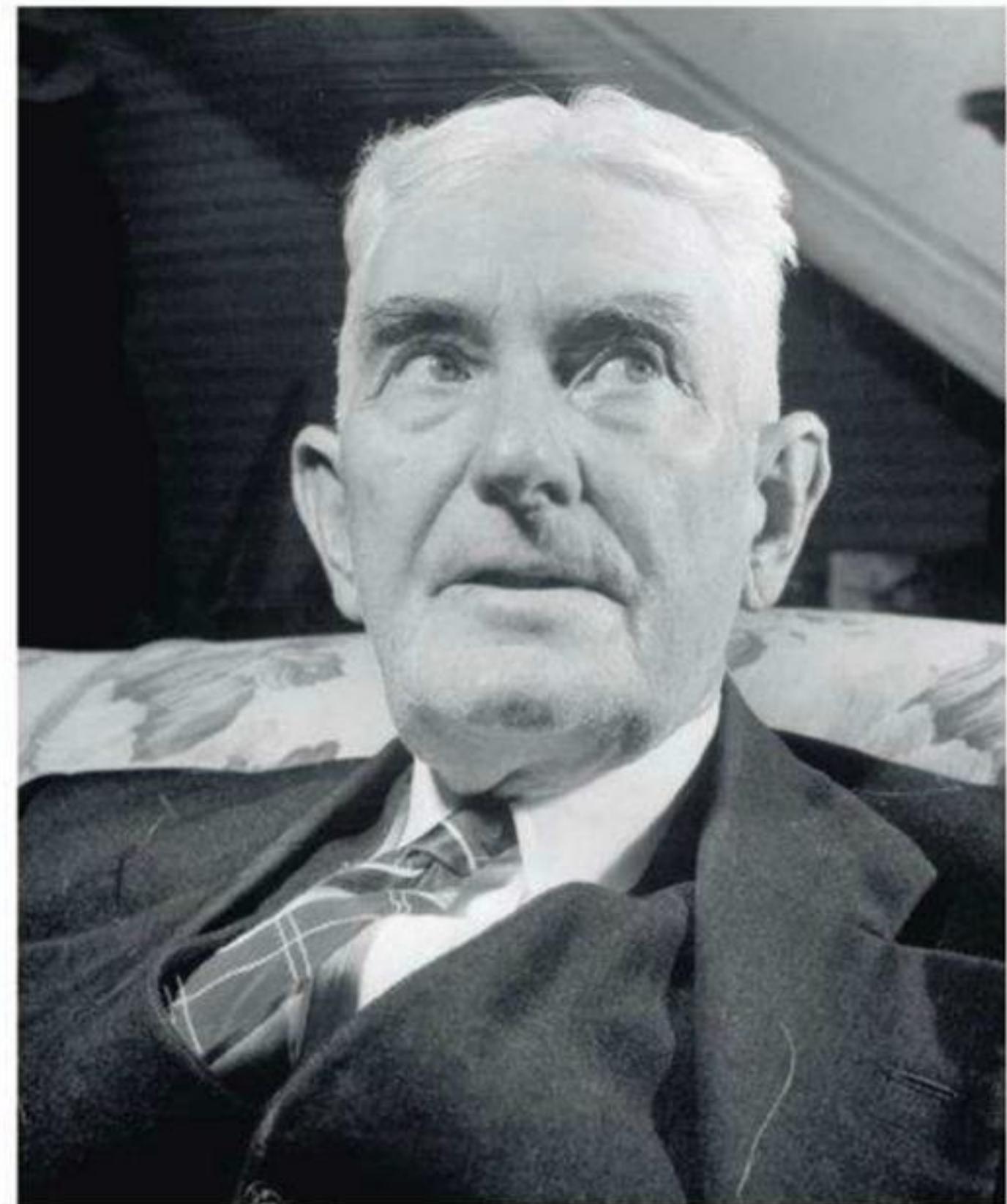
Wright Brothers' First Powered Flight



John T Daniels' historic photograph records the birth of the age of aviation. **David Clark** tells the story behind the 1903 image

WHEN Wilbur and Orville Wright asked John T Daniels to photograph an aviation experiment on 17 December 1903, it was not only the first time Daniels had taken a picture, but it was also the first time he had seen a camera. On that day, Daniels witnessed the first-ever powered flight and was responsible for photographing one of the most significant events of the 20th century.

At the time, Daniels was a 30-year-old member of the crew at the life-saving



Above: Portrait of the photographer John T Daniels, taken in 1945

Left: Orville Wright at the controls of the Wright Flyer I as his brother Wilbur looks on during the plane's maiden flight at Kill Devil Hills, near Kitty Hawk, North Carolina, on 17 December 1903

station on the coast at Kill Devil Hills, North Carolina, in the USA. He and other crew members had got to know Orville Wright and his older brother Wilbur during the time they were preparing for their flight, and they often helped the brothers set up their experimental aircraft.

'I never saw men so wrapped up in their work in my life,' Daniels recalled in a 1927 interview with *Collier's Weekly*. 'We had watched them for several years and seen how they figured everything out before they attempted it... we knew that they were going to fly, but we didn't know what was going to happen when they did.'

The technically minded Wright brothers had developed their mechanical skills in earlier business ventures, such as printing presses, and bicycle and motor design. They formed an interest in the possibility of flight in the late 1890s, and began designing and building gliders in 1900.

The brothers were also accomplished amateur photographers. They taught themselves to develop and print their own photographs in a small shed in the back yard of their home in Dayton, Ohio. As well as using photography to document and record their work, they also photographed many other subjects. Most of their surviving negatives are portraits of people, including their family and friends.

They used a Korona Series V camera made by the Gundlach Optical Company, which they bought for \$85 in 1898. It was one of the most expensive cameras of the time and used 7x5in glass-plate negatives.

In 1903, Orville and Wilbur were ready to attempt their first powered flight. The design for their new aircraft, the Wright Flyer I, incorporated propellers and a petrol engine they had designed and built especially for the aircraft. On 17 December, after several weeks of delays caused



© AP PRESS ASSOCIATION IMAGES

'After the Wright brothers and the life-saving crew carried the Flyer back, it was caught by the wind'

by broken propeller shafts, the brothers were ready to attempt their landmark flight. They chose Kill Devil Hills, near Kitty Hawk, as the location for its strong coastal winds and its featureless landscape that was devoid of obstacles.

Conditions were perfect on the day. Orville set up the camera on a tripod and pointed it towards the end of the Flyer's launch rails, where it was expected to lift into the air. It was vital to photograph the flight – partly as a historical record and partly to prove that it had occurred in the event of other rival designers' patent claims.

As Orville was due to pilot the aircraft while lying on the lower wing and Wilbur would be helping him launch it, John T Daniels was entrusted with squeezing the bulb that would fire the shutter.

At 10.35am, watched and cheered on by Daniels and four other onlookers, Orville climbed aboard the plane and started the engine. It set off along the launch track and Wilbur ran beside it, steadyng the right wing before take-off.

The aircraft lifted into the air and travelled 120ft (36.5m) in a flight approximately 10ft (3m) above the ground that lasted 12 seconds. Daniels took the iconic photograph shortly after the plane left the ground, with Wilbur the solitary figure on the right of the frame. Daniels later admitted he was so amazed and excited by seeing the plane take off that he almost forgot to fire the shutter.

Three more flights followed that day, each

covering a greater distance, until the final flight of more than 850ft (260m) ended with the aircraft pitching into the ground. After the Wright brothers and the life-saving crew carried the Flyer back, it was caught by the wind and flipped over several times. Daniels tried to hold on to it, but was caught up in the disintegrating machine. He wasn't badly injured, but the Flyer was severely damaged and never flew again.

After that historic day, the brothers went on to develop aircraft of greater complexity and reliability, to be recognised for their achievement with an award from President Taft and regarded as the founding fathers of modern aviation. Wilbur died in 1912, aged 45, but Orville lived until 1948 – long enough to see his invention result in the first supersonic flight in 1947.

Meanwhile, John T Daniels continued working for the Kill Devil Hills Life Saving Station until his retirement. In later years he would show visitors a piece of the Flyer the brothers gave him. He died in 1948, the day after Orville Wright. His only known act as a photographer is commemorated in a bronze sculpture of himself on the sands where he recorded the birth of the aviation age. AP

BOOKS AND WEBSITES

Books: Books on the Wright brothers include *The Wright Brothers: How They Invented the Airplane* by Russell Freedman. For more detail on the pictures see *Hidden Images: Discovering Details in the Wright Brothers' Kitty Hawk Photographs 1900-1911* by Larry E Tise (selections available on <http://books.google.com>).

Websites: For a good general introduction to the Wright brothers, see www.wikipedia.org. More details on their first flights are available on www.nasm.si.edu/wrightbrothers (click 'Online Exhibition').

The Wright brothers went on to develop more sophisticated and successful aircraft

Events of 1900s

1900

The Galveston Hurricane sweeps through Texas with winds of up to 135mph, causing the deaths of around 8,000 people. It remains the USA's worst-ever natural disaster

1900

George Eastman's company Kodak launches the first Box Brownie. It's a basic box camera that records 2½in square pictures on rollfilm. Its low price (\$1) and simple controls brings photography to a wider audience

1901

Queen Victoria dies aged 81 after reigning for 63 years – longer than any other British monarch. She is succeeded by her son, Prince Albert Edward, who is crowned King Edward VII the following year

1902

The Second Boer War, fought between Britain and Afrikaans-speaking Boers in South Africa, comes to an end after tens of thousands of deaths on both sides

1906

San Francisco, California, is struck by a major earthquake. The damage to the city caused by the earthquake and the resulting fire results in a death toll of more than 3,000 people

1908

The first Ford Model T car is produced by the Ford Motor Company in Detroit, Michigan. It's the first car to be mass produced on assembly lines and 15 million are sold by the time production ends in 1927

1908

London hosts the fourth Summer Olympic Games of the modern era

1909

French aviator Louis Bleriot becomes the first man to fly across the English Channel in a heavier-than-air craft. He receives a prize of £1,000 for his achievement



D3100



- ▶ 14.2 megapixel DX-format CMOS image sensor
- ▶ EXPEED 2: Nikon's advanced image processing engine
- ▶ GUIDE mode: intuitive in-camera assistance
- ▶ D-Movie: full HD (1920 x 1080) movie clips

D3100 Body Only: £389.00



FREE NIKON SDHC CARD

18-55 + 55-200 VR Kit: £649.00



FREE NIKON SYSTEM BAG WORTH £50

D3100 & 18-55 VR Lens: £439.00



FREE NIKON SDHC CARD

18-55 + 55-300 VR Kit: £699.00



FREE NIKON SYSTEM BAG WORTH £50

D5100



- ▶ 16.2 megapixel DX-format CMOS image sensor
- ▶ 7.5 cm (3-in.), 921k-dot vari-angle LCD monitor with wide viewing angle
- ▶ Special Effects mode: shoot still images and movies with special effects
- ▶ D-Movie: full (1080p) high-definition movie clips

D5100 Body Only: £629.00



D5100 & 18-55 VR Lens: £699.00



FREE SAMSUNG 16GB SDHC CLASS 6 WORTH £39.99

WITH BODY ONLY AND TWIN LENS PACKAGES

D7000



- ▶ 16.2 megapixel CMOS sensor
- ▶ EXPEED 2 image processing engine
- ▶ Full HD 1080p Video Recording
- ▶ Razor-sharp 39-point Autofocus system
- ▶ Capture fast-moving action at six frames per second

D7000 Body:



+ FREE NIKON 4GB SDHC CARD + NIKON SYSTEM BAG WORTH £50

Our Price: £919.00

D7000 18-55 VR Kit:



+ FREE NIKON 4GB SDHC CARD + NIKON SYSTEM BAG WORTH £50

Our Price: £995.00

D7000 18-105 VR Kit:



+ FREE NIKON 4GB SDHC CARD + NIKON BACKPACK WORTH £59

Our Price: £1,079.00

Nikon Digital SLR Lenses

10-24mm f3.5-4.5



Our Price: £639.00

16-85mm f3.5-5.6G VR



Our Price: £469.00

18-200mm f3.5-5.6 VR II



Our Price: £629.00

55-200mm f4-5.6 VR



Our Price: £207.00

55-300mm f4.5-5.6 VR



Our Price: £315.00

70-300 mm f4.5-5.6 VR



Our Price: £459.00

35mm f1.8G AF-S



Our Price: £173.00

50mm f1.8G AF-S



Our Price: £173.00

50mm f1.4G AF-S



Our Price: £312.00

60mm f2.8G MICRO



Our Price: £408.00

85mm f3.5G ED VR



Our Price: £439.00

105 mm f2.8G AF-S VR



Our Price: £639.00

the UK's **Premier**
PHOTOGRAPHIC RETAILER

E&OE Prices correct at time of print but are subject to change

www.cliftoncameras.co.uk

email: sales@cliftoncameras.co.uk

28 Parsonage Street, Dursley, Gloucestershire, GL11 4AA

tel: 01453 548128

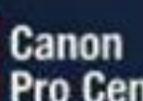




Canon Pro Centre



Nikon



Southampton



Dealer

Digital SuperStore

Official **Canon EOS Professional Dealer**



Canon Pro in-store Day

at the LCE Southampton PRO Centre **ADMISSION FREE!**

Saturday 2nd July – 9am–5.30pm **SEE YOU THERE!**

See, Try & Buy all the latest Canon Pro & Enthusiast DSLR gear at our Summer In-Store Day event!

- Experts from Canon on-hand to answer all your EOS DSLR system related queries. Together with our knowledgeable staff offering in-depth demos on the EOS DSLR, Lens & Accessory line-up, including the new EOS 600D, 60D, EOS 1D Mk IV, EOS 7D etc. The new 300mm f/2.8 IS L USM II, 400mm f/2.8 IS L USM II, 500mm f/2.8 IS L USM II and 70-300mm f/4-5.6 L IS USM should also be on show (tbc) along with a host of other high-end 'L' & EF lenses. The superb PIXMA Pro 9500 Mk II and Pro 9000 Mk II printers will be on demo together with the latest PowerShot G12, SX220IS & SX30 IS compacts.
- Special offers & part-ex deals will be available on the day!**
- See our improved Studio Zone area, with Studio Flash kits from Bowens, Lastolite, Lumen8 & Kenro, plus reflectors, backgrounds, supports, flash meters, etc – all at great prices!

CANON CASHBACK!
£100 BACK
on Pro 9000/9500
Mk II Printers
Ask for details!



**Plus LowePro,
Giotto's, B+W,
thinkTANKphoto &
Orbis RingFlash
Deals & Demos!**

Expert in-depth advice and
special offers on all these brands
on the day!
Inc New LowePro Street
& Field system

**ONE-DAY ONLY
SPECIAL OFFERS GREAT
DEALS**
from your friendly local Digital SLR experts!

PART EXCHANGE WELCOME

Bring your old camera equipment for a quote
Condition & model dependent

Browse All Our Latest **Used Equipment** On-line! Go to: www.LCEgroup.co.uk and select Southampton (Civic Centre) branch



New D3100 'Simplicity' Kit
Stunningly simple 14.2MP design with 1080p HD Movie, 3" Live View LCD, 12800 max ISO, built-in Guide Mode etc.

Inc: 18-55mm VR & 55-200mm VR zooms, Nikon CF-EU05 Bag, spare Nikon EN-EL14 battery & LCE 8GB SDHC Card.

BIG KIT SAVINGS

*Special in-store offer - phone for details

£649.00*



D90 'Twin VR Zoom' Kit
Enthusiast-spec 12.3MP design with 3" Live View LCD & HD Movie. Inc 18-105mm VR DX & 55-300mm VR DX ZOOMS, spare (Ansmann) Battery, Nikon CF-EU05 Bag & LCE 8GB SDHC Card.

BIG KIT SAVINGS

*Special in-store offer - phone for details

£1049.00*



New D7000 'Performance' Kit
Fabulous 16.2MP design, 1080p HD Movie, 25600 max ISO, 39 AF points, mag-alloy body, 6fps drive. Inc 18-105mm VR DX & 70-300mm VR AF-S ZOOMS, Nikon CF-EU05 Bag, spare Nikon EN-EL15 Battery & LCE 8GB SDHC Card.

BIG KIT SAVINGS

*Special in-store offer - phone for details

£1599.00*



D300s 'VR II SuperZoom' kit
Semi-pro spec 12.3MP design with 3" Live View LCD+HD Movie, 7fps. Inc: Nikon 18-200mm VR II AF-S ED DX ZOOM, spare (Ansmann) battery, Nikon SLR BackPack & Sandisk Ultra 8GB CF card.

BIG KIT SAVINGS

*Special in-store offer - phone for details

£1749.00*



NEW! D5100
NEW LOWER PRICE!
"I AM YOUR OWN VIEW"
Compact 16.2MP CMOS design. Swivel hi-res 3" Live View LCD, Full 1080p HD Movie, 25600 Max ISO, EXPEED 2 Processor, Special Effects Mode, etc.

**Body only SRP £670
Body + 18-55mm VR SRP £780**

£Phone

Gitzo 5 STAR DEALER

Professional Tripods & Monopods.
2010 - 2011 range - selection from stock

Series 2 Traveller 6x Carbon
plus Quick Release Ball Head. Excellent maximum load capacity and great torsion rigidity thanks to G-Lock and the newly designed upper casting. Model GK2560TQR now only
£599.95



Big selection from the latest padded bags, backpack & carry case range

The Trusted Original

Sale! Pro Runner 450AW
Large but streamlined design (free of bulky, dangly parts) makes it easy to take – and protect – your gear anywhere. Airline carry-on compatible.
£109.00

STREET & FIELD SYSTEM
Now £109.00



Manfrotto SALE Specials!
190XDB Tripod Legs +804RC2 or 496RC2

Head Compact, super stable alloy legs, choice of 3-Way or Ball & Socket Head. only
£94.95

Large selection of carbon & alloy tripods, heads and monopods.
Main Pro Stockist!

New! Mag-Alloy Ball & Socket Heads
MH054 MO-Q2 (standard q/release plate)
£159.95
MH054 MO-Q5 (large q/release plate)
£169.95



thinkTANK photo
With the Pro in Mind

New! Airport International V2.0
Latest airport roller-case design, meets hand luggage size regs, security cable+locks, laptop pocket, ID plate, holds up to 500mm f/4 lens. Be ready - before the moment!
£235.00

**WIDE RANGE
In stock**

FUJIFILM FinePix X100

LIMITED STOCK NOW IN
Fabulous new hybrid viewfinder, retro-styled hi-end Digital Compact. 12.3MPixels APS-C sized CMOS Sensor, 23mm f/2 Fujinon Lens (35mm film equivalent), Full manual control, Motion Panorama, HD Movie+stereo sound, Up to 12800 max ISO sensitivity, 5fps shooting, RAW+JPEG file options, hi-res 2.8" LCD, Multi-bracketing options+Film simulation modes. Optional Lens hood, Filter adapter and leather case.

SRP £999.99
£Phone

FinePix HS20, F550, S3200 & XP30 available - £Phone



2 YEAR WARRANTY on all Nikon DSLR bodies. DSLR kit lenses and CoolPix compacts (requires registration).

shop on-line for Canon at www.LCEgroup.co.uk

and click on Canon Pro Specialist shop



Buy Now Pay Later!
12 months deferred finance now available on many items

Subject to status, 20% min. deposit required.
£29 settlement fee payable.

Phone for details (In-Store Customers Only)

PART-EXCHANGE SPECIALISTS

Call for trade-in quote on your old equipment. Cash paid for quality used gear – ask for details



FAST COURIER MAIL ORDER

£10 P&P on most orders (UK mainland)

Many other brands stocked: EPSON PANASONIC TAMRON

tamrac

BOWENS

Colour Confidence

SIGMA

GIOTTO'S

pro line

, etc.

London Camera Exchange 11 Civic Centre Road, Southampton, SO14 7FJ
Mail Order Hotline: 023 8063 2629

e-mail: southampton.civic@LCEgroup.co.uk

Manager – Tony Clark FRPS

Open 9am-5.30pm Monday-Saturday, 10.30am-4pm Sunday

LEASE RENTAL OF EQUIPMENT

2 or 3 Year periods (plus indefinite lease option). Fully deductible against tax – please call for details.

now available to Professionals & Businesses

Some images are for illustrative purposes only

E&OE

Appraisal



Expert advice, help and tips from AP Editor Damien Demolder

WIN

Every reader whose picture is chosen to appear in *Appraisal* will win a Camlink Z1 Universal Charger – which charges most Li-Ion battery cells plus AA and AAA NiMH batteries – and four Camlink AA 2700mAh NiMH battery cells worth a total of £49.98. To find out more about Camlink products, visit www.camlink.eu.com



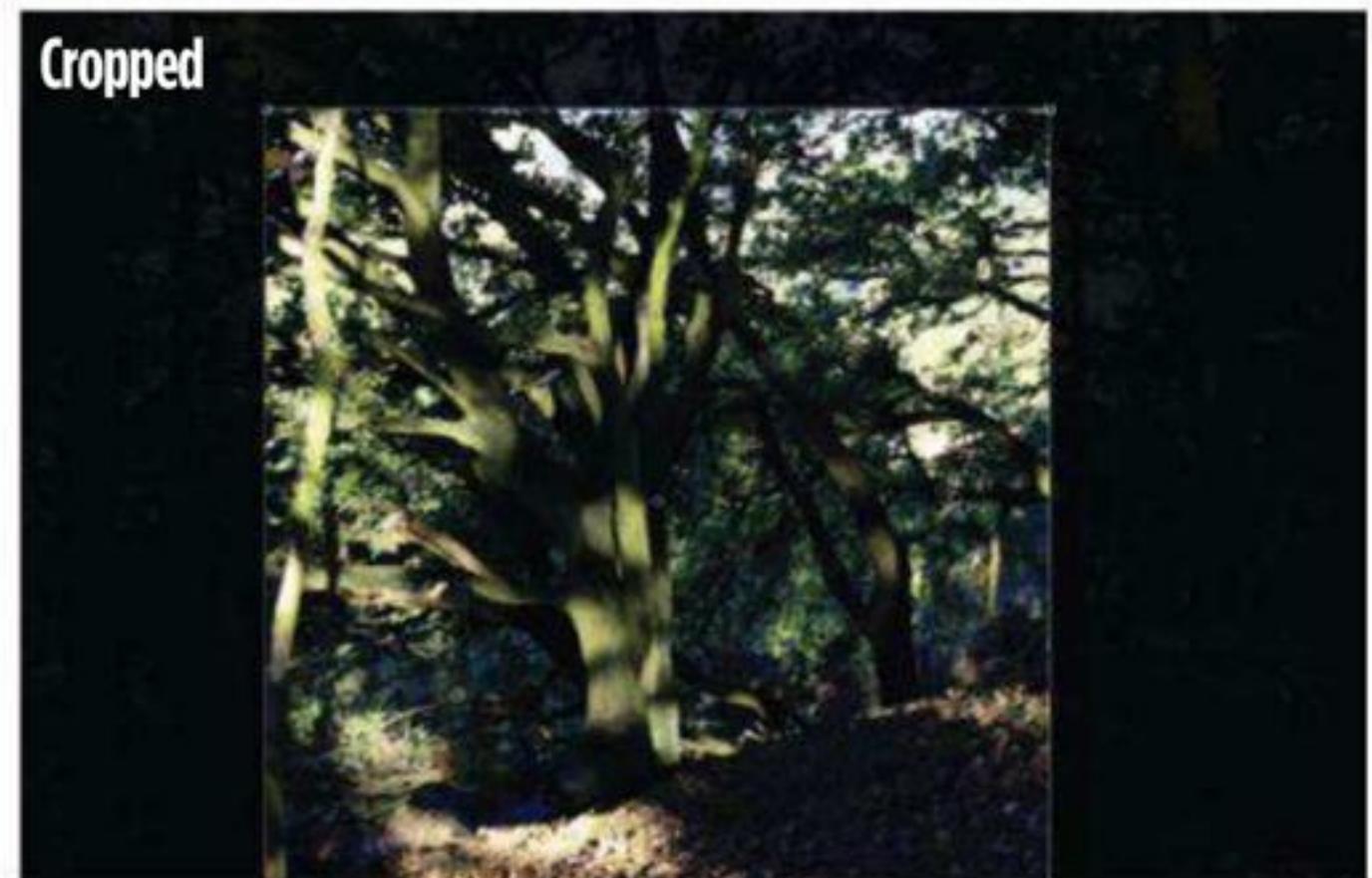
How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned.

CAMLINK



Cropped



Woodland sunlight

Robert Evans

Canon EOS 1000D, 18-55mm, 1/13sec at f/13, ISO 100

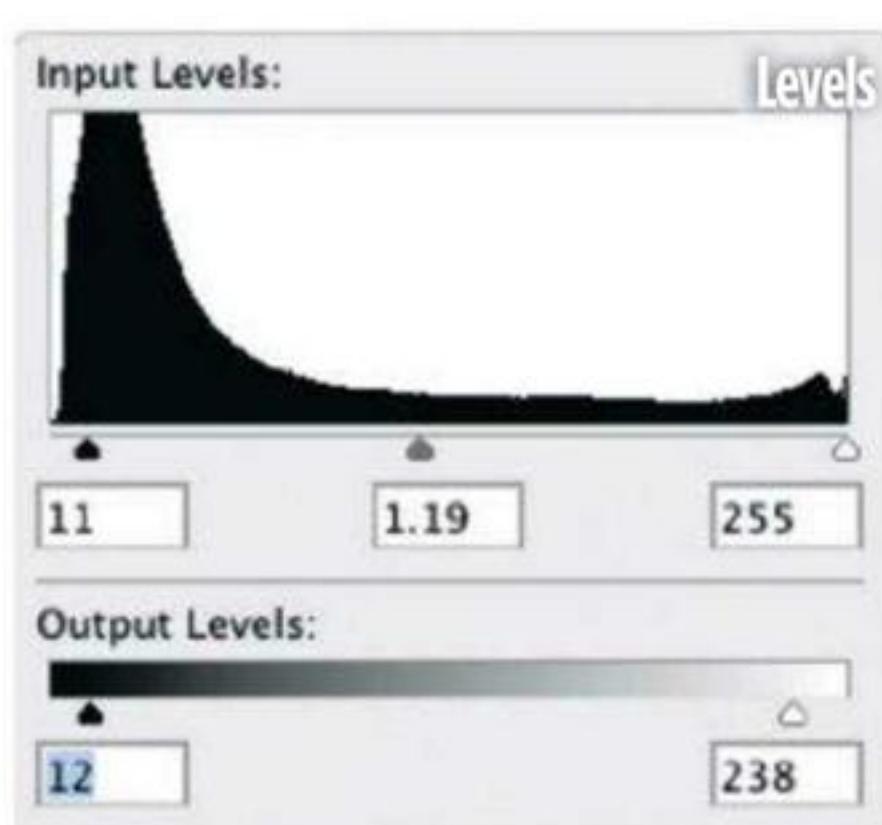
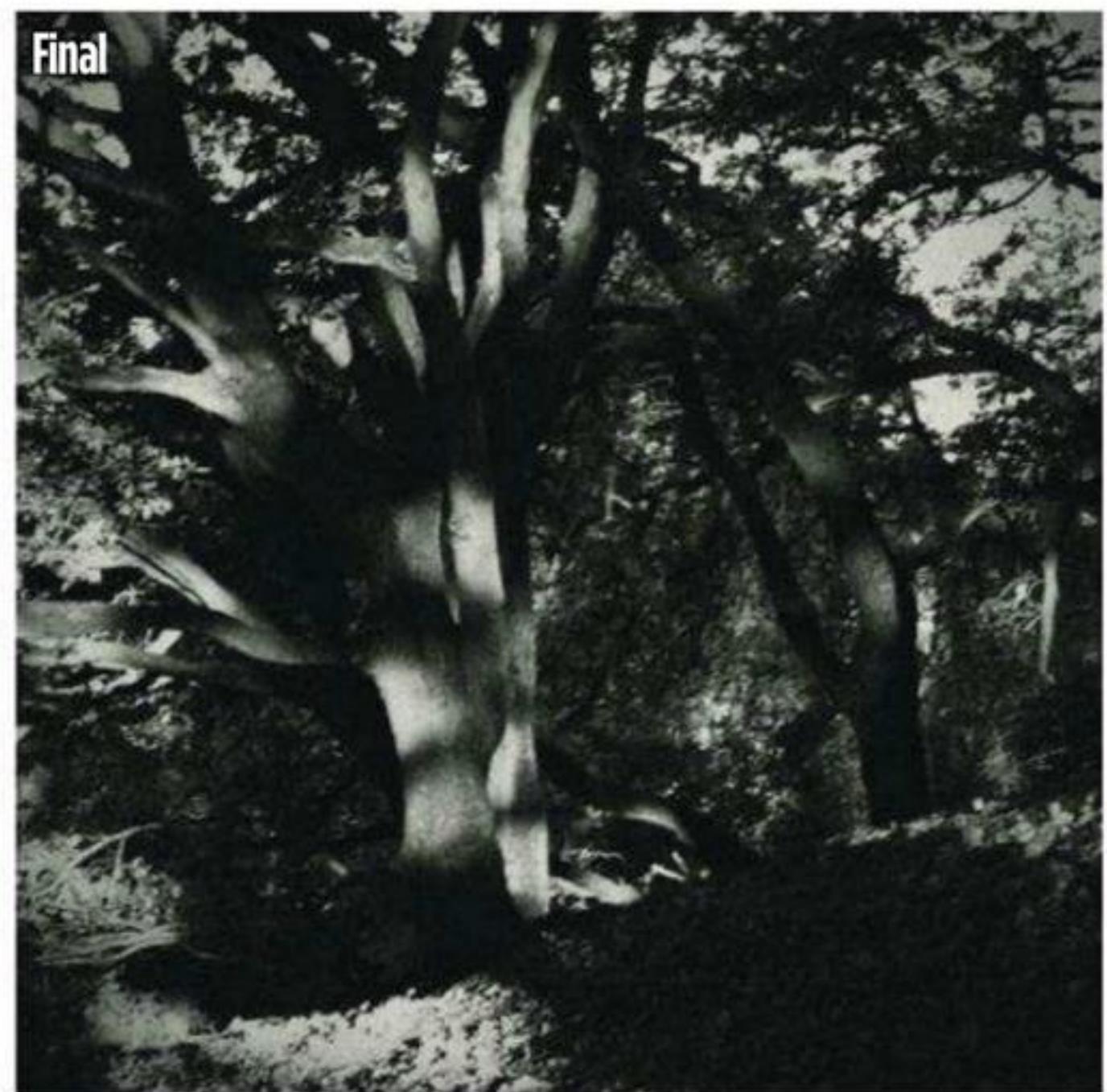
I'M SURE we've all been in meetings, or in a pub, when a person wanders off a subject and waffles on for ages about an unrelated topic, so that when he eventually gets back to the point no one really notices. The usual cause is that the speaker hasn't taken the time to establish clearly in his head what he wants to say. Here, I'm afraid, Robert is guilty of visual waffling. Had he taken the time to establish clearly what he wanted to say, he would have realised that the point of his picture is the light falling on the tree.

You can see from the crop I have made that isolating the point of interest makes the message much more direct. I suspect that had Robert realised more clearly why he had stopped to take this picture, he would have composed the image differently to give greater emphasis to the tree – and used an exposure to suit. Here we have a lot of contrast, many areas too light and a good deal of camera shake that would not have come about with a darker exposure.

To show the light on the tree in its simplest form, I've converted Robert's picture to

black & white via a channel mix that favours the contrast-reducing green channel. I then used Levels to bring more dark tones into the deep shadow, but at the same time to reduce the depth of the blacks. I've used the highlight output slider to add tone to the whites, reducing the contrast further. To tackle the camera shake I've used the High Pass filter, with a wider than usual 8-pixel radius, to draw-in fuzzy edges. This filter layer is then faded via the Overlay mode. My final act was to reintroduce some of the green of the original file via a colour layer with an opacity of 10%.

Robert has successfully identified that an interesting subject exists in this scene, but as he hasn't clearly determined what it is in his own mind it becomes very hard to point it out to someone else.



Your pictures assessed

Interior

Raiza
Michaella
Kasilag

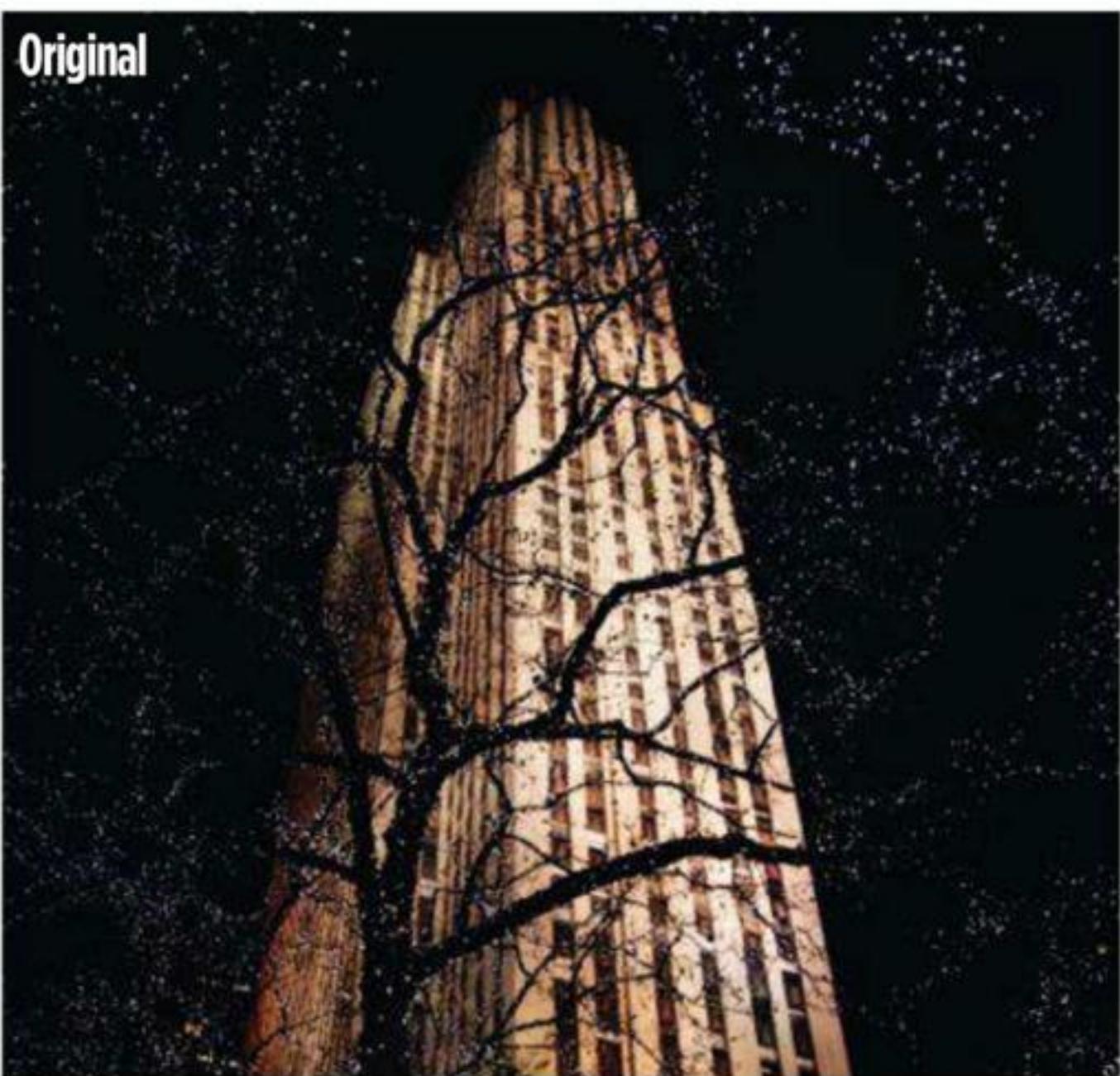
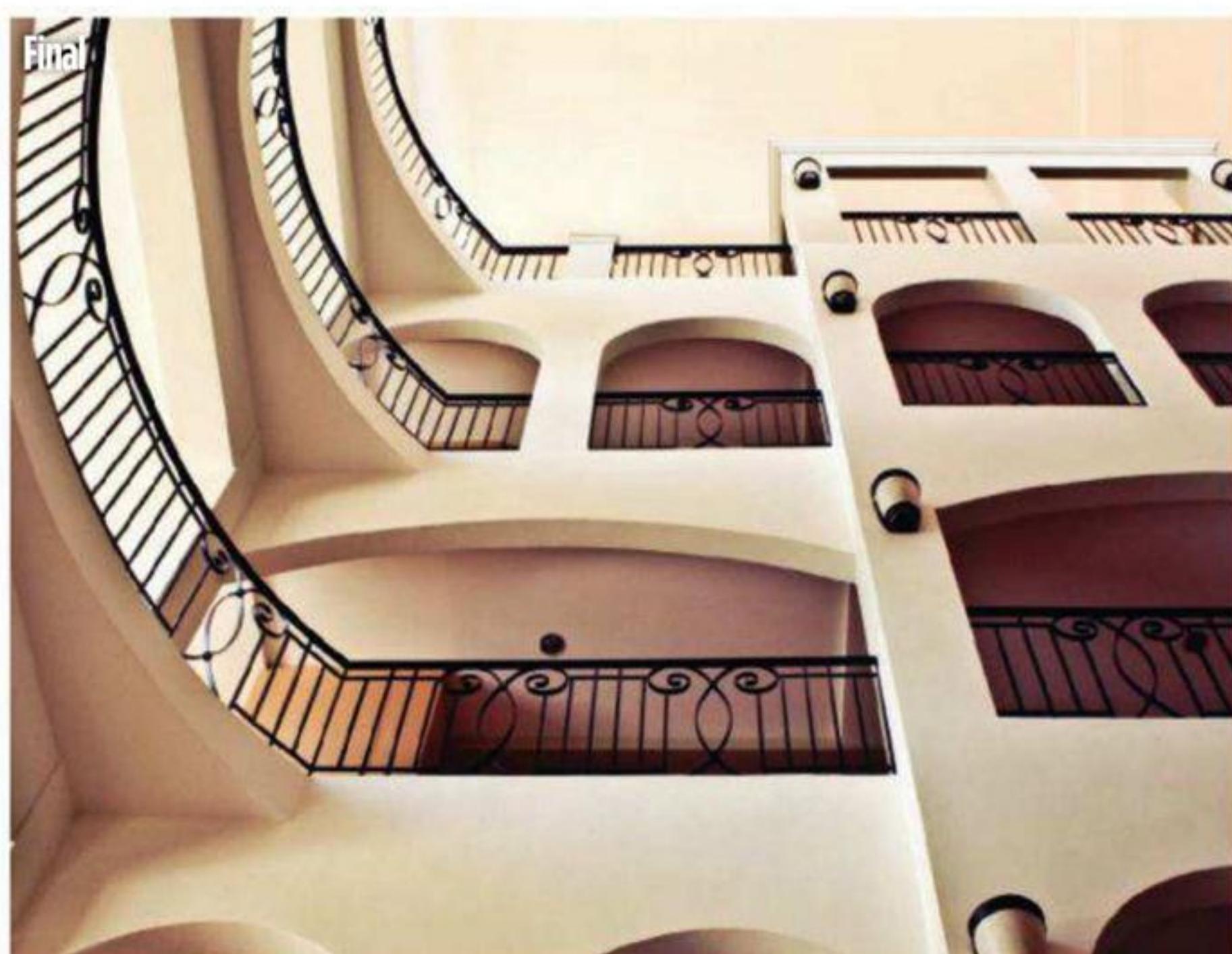
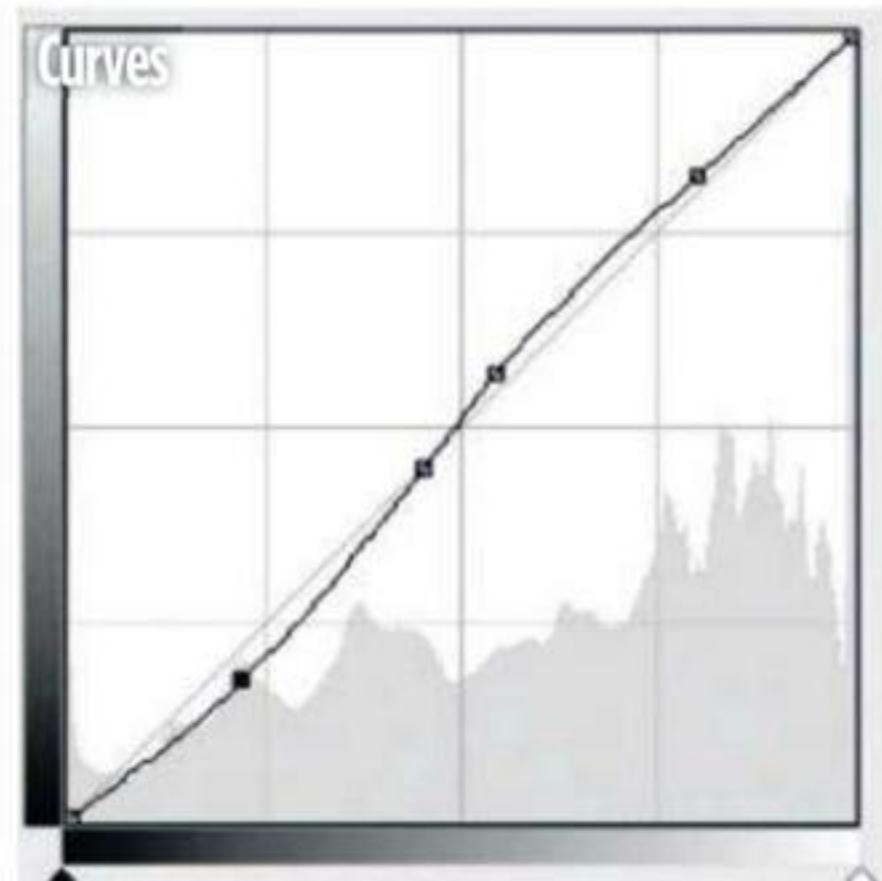
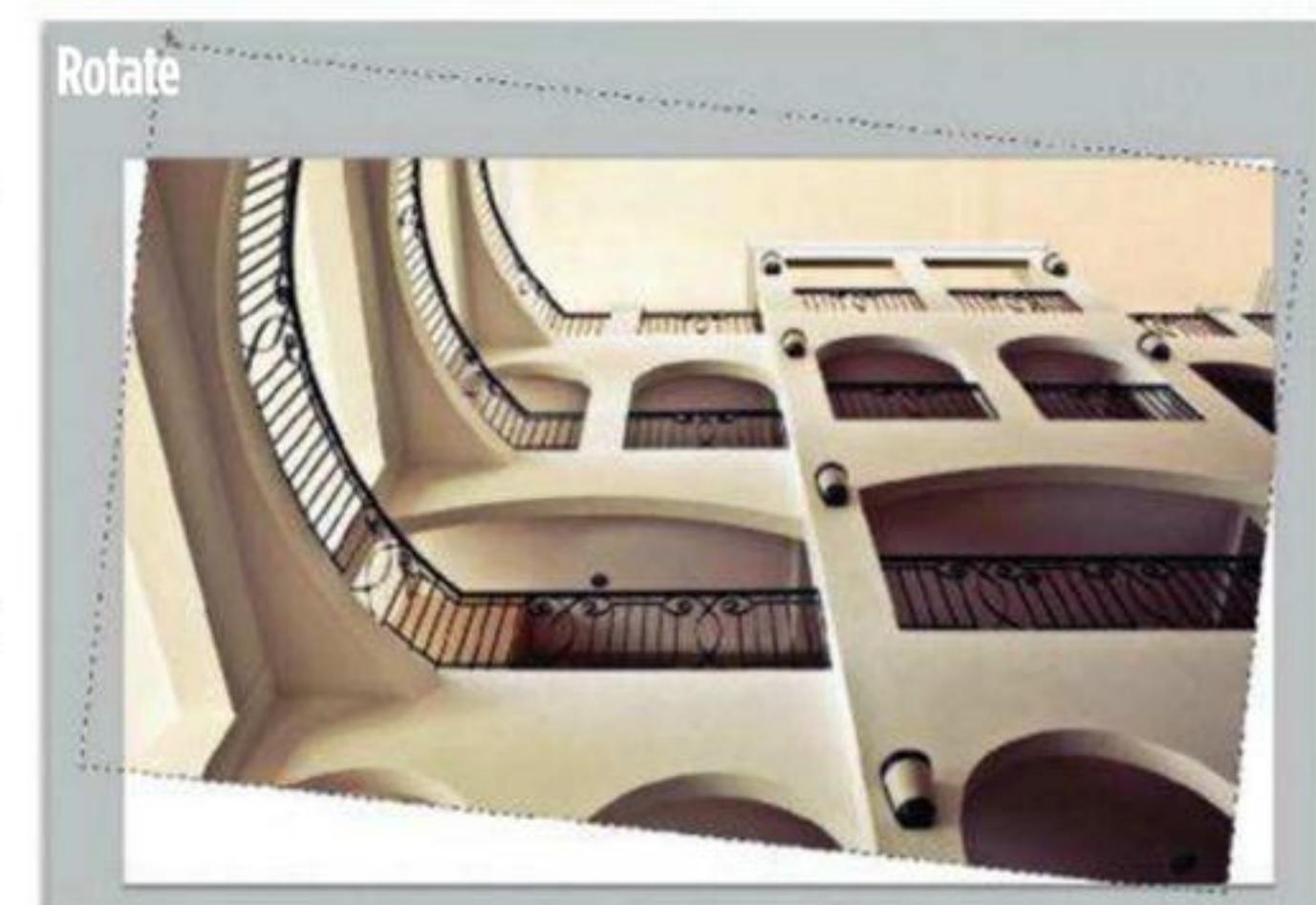
Canon EOS 40D,
18mm, 1/60sec at
f/5.6, ISO 400

THERE

are some photographic rules one should be cautious of breaking, and in architectural photography that things should be straight is a law which is hard to overturn. When ignoring most photographic statute, one must be obvious in one's intentions, so converging verticals look purposeful rather than careless. I am certain that Raiza meant to compose this wonderful interior just the way it is shown here, but the subconscious of

any viewer will wonder if really the top edge of the tower should actually be parallel with the edge of the frame. The convergence of the verticals is dramatic enough that I know this was done for effect, but that sloping horizon is more difficult to justify. I've used a simple rotate to adjust this shot, and then a crop to 6x8 proportions to trim off the white waste and to provide a more formal medium format feel to the image. A tweak in Curves has just boosted the contrast a touch, too.

While I like Raiza's original very much, I think it is much more successful as an image once it is straightened. Either way, though, this is my picture of the week.



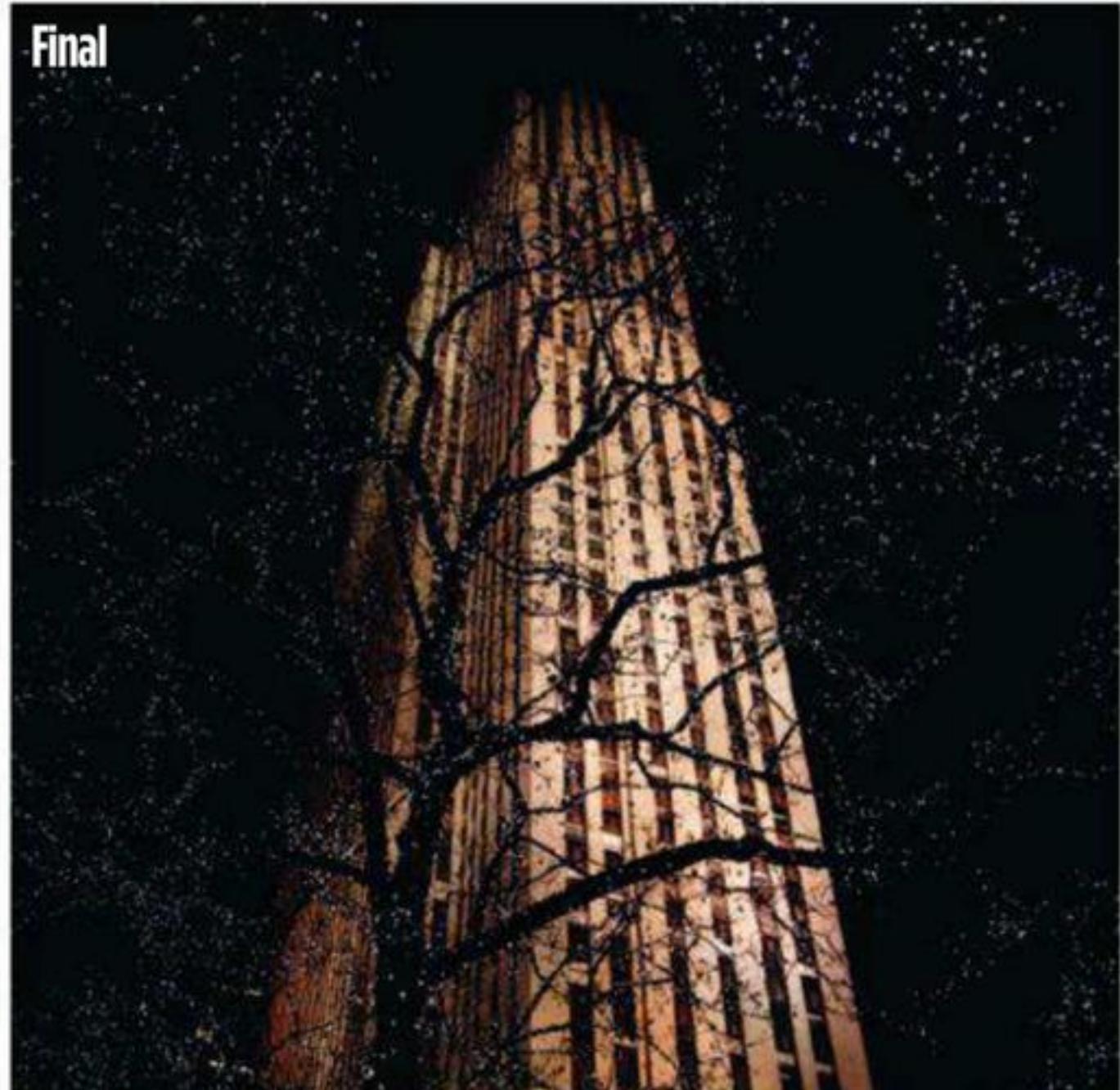
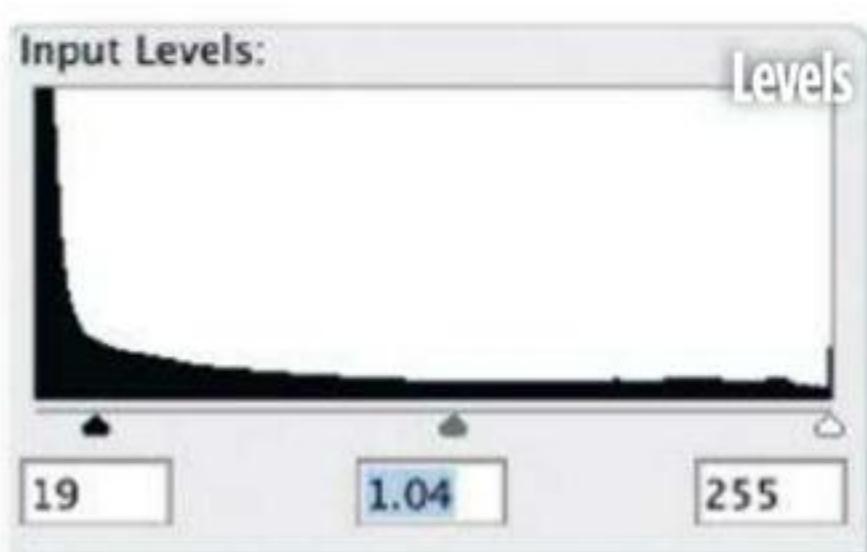
New York City

Peter Amies

Canon EOS 500D, 17-55mm, 1/40sec at f/2.8, ISO 400

NIGHT exposures are pretty hard to gauge anyway, but when you are trying to balance two different sets of lights against a black sky things can get complicated. Here Peter has made a great job of finding an aperture/shutter-speed combination that shows all the details of the tower block as well as the tiny Christmas lights in the tree. I love the framing, too. I would probably have tried to position the lights to one side of the building, but Peter's idea of overlaying the tree on the tower, so the lights make a halo around it, works much better.

While Peter's exposure is pretty good, the building could do with being a tiny bit darker to reduce the glare on the front face – and to increase the colour saturation a fraction. I used the Levels tool to increase the depth of the shadows (and to create a black), as well as to darken the midtones. The change is slight, but significant. Great job, Peter.

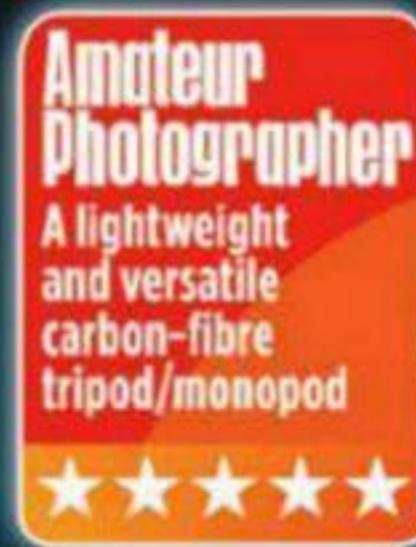


3 LEGGED THING®

BLT XI Brian

5 STARS - AMATEUR PHOTOGRAPHER
EDITORS CHOICE - EPHOTOZINE

KIT WEIGHT: 1535G
MIN HEIGHT 170MM
MAX HEIGHT: 1950MM
LOAD CAPACITY: 8KG
FOLDED HEIGHT: 400MM
5 YEAR WARRANTY



[FACEBOOK.COM/MY3LEGGEDTHING](https://www.facebook.com/my3leggedthing)
[TWITTER.COM/3LEGGEDTHING](https://twitter.com/3LeggedThing)
[YOUTUBE.COM/3LEGGEDTHING](https://www.youtube.com/3LeggedThing)
[3LEGGEDTHING.COM/BLOG](https://3leggedthing.com/blog)



BE EXTRAORDINARY...

W: www.3leggedthing.com

T: 0844 272 7777

E: [SALES@3LEGGEDTHING.COM](mailto:sales@3leggedthing.com)

TM
THEY CAME FROM
STAGSDEN!

Compromise on size - not quality



Ricoh GXR

Photograph taken using Ricoh GXR and post processed in Photoshop



Ricoh GXR &
P10 28-300mm Kit
SRP £449.99

With an ever expanding range of lens units now available, from superb macro to true superzoom, the Ricoh GXR must be on your list of cameras to consider if you are looking for top image quality in a smaller package.

ATTENTION LEICA 'M' OWNERS

Ricoh is developing a new lens module for the GXR compact camera system, that will allow photographers to mount Leica lenses onto the existing Ricoh GXR body unit.

Due for release this autumn, it will accept Leica M-mount lenses, opening up a new world of quality image making that these superb lenses deserve. It is planned to use a 12.9-megapixel APS-C size CMOS sensor, and will boast a newly developed focal plane shutter.



A12 50mm f2.5
Macro APS-C



S10 24-72mm
f2.5 Zoom



P10 28-300mm
f3.5/5.6 Zoom



A12 28mm f2.5
APS-C



GF-1 Flash



VF-2 EVF
920k Dot



HA-3 Hood
Adapter



DW-6 Wide
Adapter

Plus: Choice of leather cases and neck straps; DB-90 battery; CA-1 cable release; LC-2 self retaining lens cap.

Please contact us, we will be happy to provide further information about this ground breaking system.

alpha
Digital Services Ltd

T: 0118 933 7000
E: info@alphadigitalservices.co.uk
Dedicated site, stockist list etc:
www.ricohgxr.co.uk

RICOH

SAVE 1/3 OFF

PAY JUST £22.20 BY
QUARTERLY DIRECT DEBIT

when you subscribe to Amateur Photographer

SUBSCRIBERS ENJOY:

- FREE DELIVERY DIRECT TO YOUR DOOR
- IN-DEPTH, TRUSTED REVIEWS BY TOP PROFESSIONALS
- NEVER MISS AN ISSUE OF YOUR FAVOURITE PHOTOGRAPHY MAGAZINE
- GET YOUR COPY BEFORE IT HITS THE SHOPS



Complete the form below and send FREEPOST

Amateur Photographer Subscriptions, FREEPOST CY1061, Haywards Heath, West Sussex RH16 3BR. (No stamp required)



Call 0844 848 0848

To place an order call and quote code 12T. Lines open 7 days a week from 8am - 9pm.



www.amateurphotographersubs.co.uk/subscribe2

**YES! I WOULD LIKE TO SUBSCRIBE TO
AMATEUR PHOTOGRAPHER AND
SAVE UP TO 33%**

- Direct Debit: £22.20 every 3 months saving 33% off the full price of £33.15**
- 1 Year: £92.80 saving 30% off the full price of £132.60**
- 2 Years: £177.65 saving 33% off the full price of £265.20**

Please note that this offer is open to UK subscribers only and closes 30 June 2011. Subscription offer only valid on a 12 month minimum term. Cancellations are not permitted until the end of this initial period and we will not issue you a refund. Should you wish to cancel after the minimum term, please contact our customer care team in writing (see contact details below).

For enquiries and overseas rates please call +44 (0) 844 848 0848 (lines open 7 days a week from 8am - 9pm UK time), fax +44 (0) 845 675 9101 or email ipcsubs@quadrantsubs.com. Please allow up to 6 weeks for delivery of your first subscription issue. The £22.20 offer is only available to new UK Direct Debit subscribers. Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer not to hear from IPC. IPC may occasionally pass your details to carefully selected organisations so that they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer not to be contacted. IPC who publish Amateur Photographer would like to send you emails containing offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive emails please tick here.

Your details

Mr/Mrs/Ms/Miss: Forename:

Surname:

If you'd like to receive emails from IPC & Amateur Photographer containing news, special offers, product and service information and take part in our magazine research via email, please include your email below.

Email:

Address:

Postcode:

Home Tel No. (incl area code):

If you'd like to receive messages to your mobile from IPC & Amateur Photographer containing news, special offers, product and service information and take part in our research? If yes, please include your mobile phone number here.

Mobile:

Year of Birth:

Choose your method of payment

Cheque/postal order for £_____ made payable to IPC Media Ltd.

Credit Card: Amex Visa Mastercard Maestro

Card No.: Maestro

Expiry Date: /

Issue No./Valid From: / Maestro

Signature (I am over 18):

Date:

I would like to pay £22.20 by 3 monthly Direct Debit
(complete your details below)

Direct Debit Instructions

For office use only Originator's Reference - 764 221

A/C No:



Name of bank:

Address of bank:

Postcode:

Name of account holder:

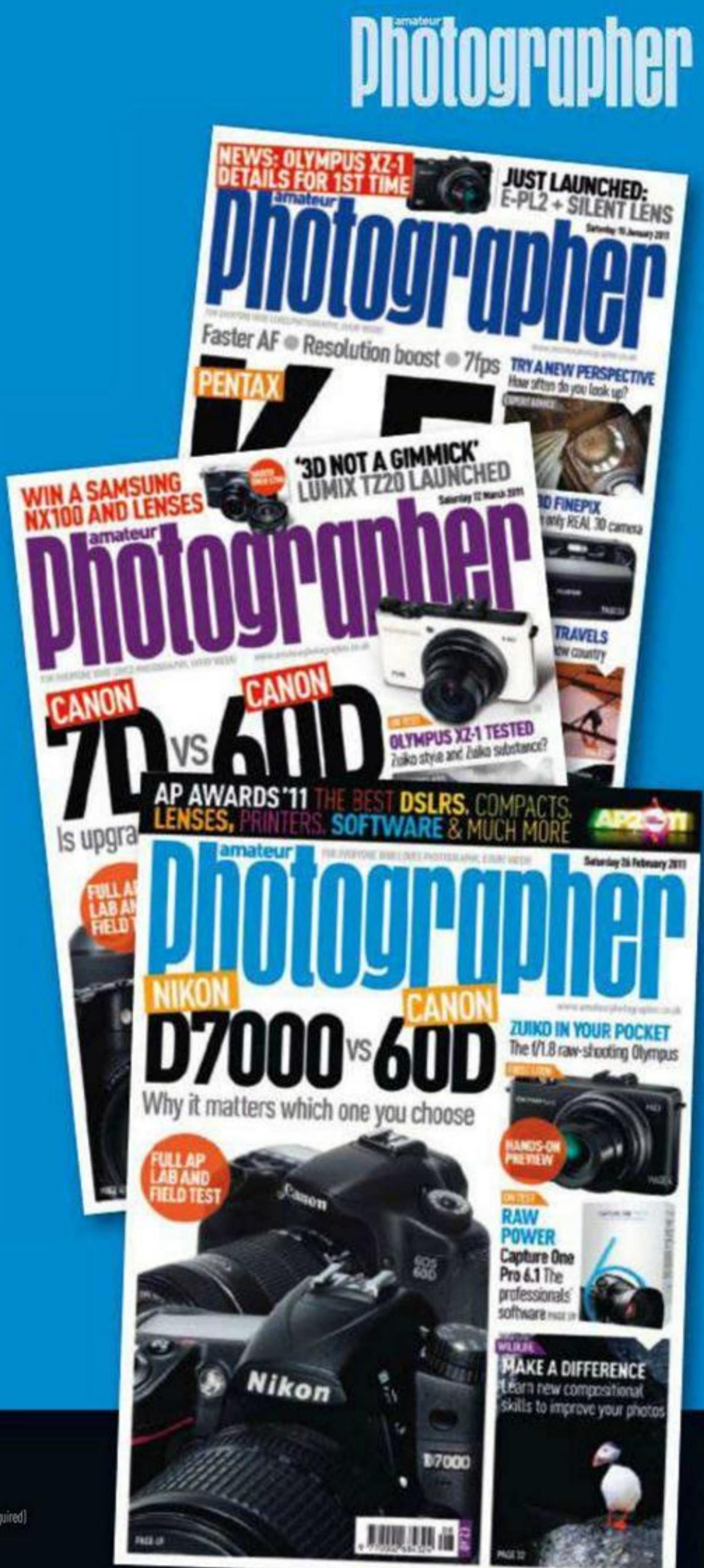
Acct no: Sort code:

INSTRUCTION TO YOUR BANK OR BUILDING SOCIETY

Please pay IPC Media Ltd., Direct Debits from the account detailed on this Instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with IPC Media Ltd. and if so, details will be passed electronically to my bank or building society.

Signature (I am over 18):

Date:



WWW.STUDIO-FLASH.COM

THE UK'S PREMIER INDEPENDENT LIGHTING SPECIALIST

0844 272 7778



THE GODOX PROPAC PB820
PORTABLE FLASH POWER SYSTEM

INCLUDES BELT CLIP
CHARGER CABLE
CAR CHARGER

1S RECYCLE TIME AT FULL POWER
UP TO 320 FLASHES AT FULL POWER
WEIGHS JUST 50.2G!

AVAILABLE IN TWO COLOURS
COMPATIBLE WITH CANON, NIKON,
OLYMPUS AND SONY.

PB820 ONLY £159
LEAD ONLY £20



TRINITY

AP Testbench

Over the next few pages we present this week's equipment tests, reader questions and technique pointers

Booq Python Blur backpack £180

www.booqbags.com

BOOQ has several products in its bag range primarily designed for the laptop user. The Python Blur bag on test has space for a laptop with up to a 17in screen, as well as a number of compartments for photography kit and accessories, which makes it ideal as a weekend bag. An internal rigid frame ensures the curved and slick black exterior keeps its shape. Inside, a top compartment holds a DSLR and an extra lens, although this can be removed to create one large internal compartment. Neoprene side pockets are ideal for small accessories and can stretch to hold smaller lenses or even a flashgun.

Each Booq backpack comes fitted with a Terraling serial number to register with the company. If the bag is then reported lost and found, Terraling can provide you with the location and finder's contact information.

I found the combination of airmesh back padding and wide shoulder straps to be comfortable when carrying a heavy load. I like the look of the bag, especially the internal denim lining. However, while its design is good for some basic photography kit, it is not accommodating to larger lenses. But if your set-up consists of a laptop, a DSLR with a smaller kit lens and a couple of wider prime lenses, then it is fine. **Tim Coleman**

**Amateur
Photographer**

A slick weekend bag, best for a basic set-up and smaller lenses



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



Photojojo iPhone telephoto lens

\$35 (around £21)

www.photojojo.com

ONE COMMON gripe of iPhone users about the built-in camera is its restrictive lens. Third- and fourth-generation models use a fixed-focal-length optic, with only a digital zoom. This is where the Photojojo telephoto lens comes in, as the attachable unit provides a fixed 8x focal length magnification.

At 70mm in length, the lens itself is not small, but attaching it is quick and easy. It comes with an iPhone case that has a screw around the camera lens, onto which the lens attaches. A mini tripod and clamp are also supplied for stability. When not in use, the lens can be removed and stored in a provided pouch.

In situations where the iPhone's AF struggles, a manual focus ring on the lens aids adjustments. Image quality at the centre of the frame is as sharp as regular image files from the phone, but a large area of edge detail is considerably blurred. I found the lens fun to use, versatile and good for portraits. It is available for iPhone 3 and 4 models.

Tim Coleman

**Amateur
Photographer**

A fun lens that is good for telephoto subjects and portraits



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Sony Alpha 35

Replacing the Alpha 33, this 16.2-million-pixel translucent mirror camera offers an impressive range of features and functions. AP 2 July

Casio Exilim Tryx EX-TR100

We test Casio's compact camera with innovative swivel frame design for photos at any angle and a 3in touchscreen. AP 9 July

Sony Alpha 55 vs Canon EOS-1D Mark IV

How much do you really need to spend for a fast shooting rate? We compare a £500 camera against a £3,500 professional model. AP 16 July

Sony Cyber-shot DSC-HX9

The latest advanced compact from Sony features a 16x zoom, manual controls, 3D shooting and a 16-million-pixel Exmor R sensor. AP 23 July

Nikon Coolpix P500

A bridge camera with 36x zoom lens, back-illuminated CMOS sensor and tilting LCD screen. AP 30 July

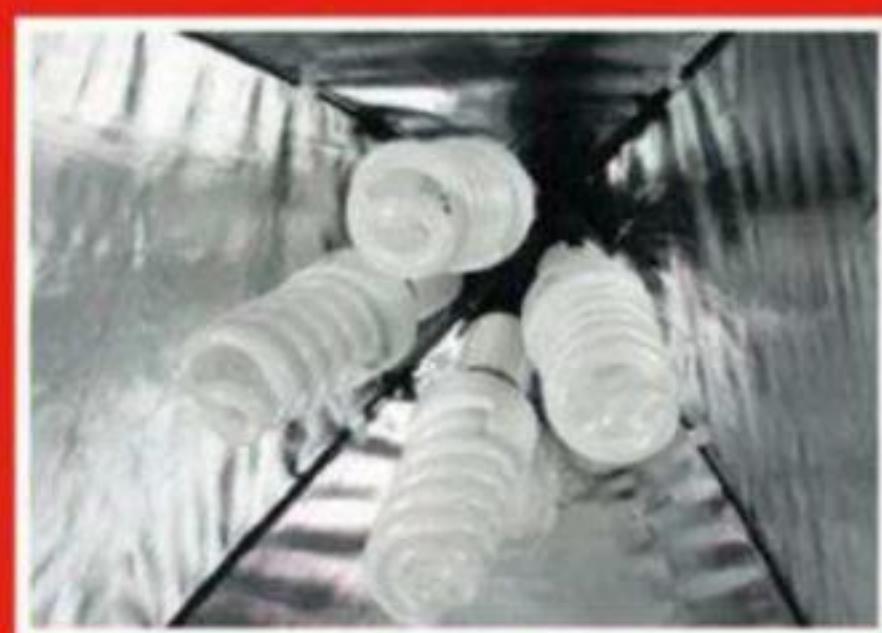
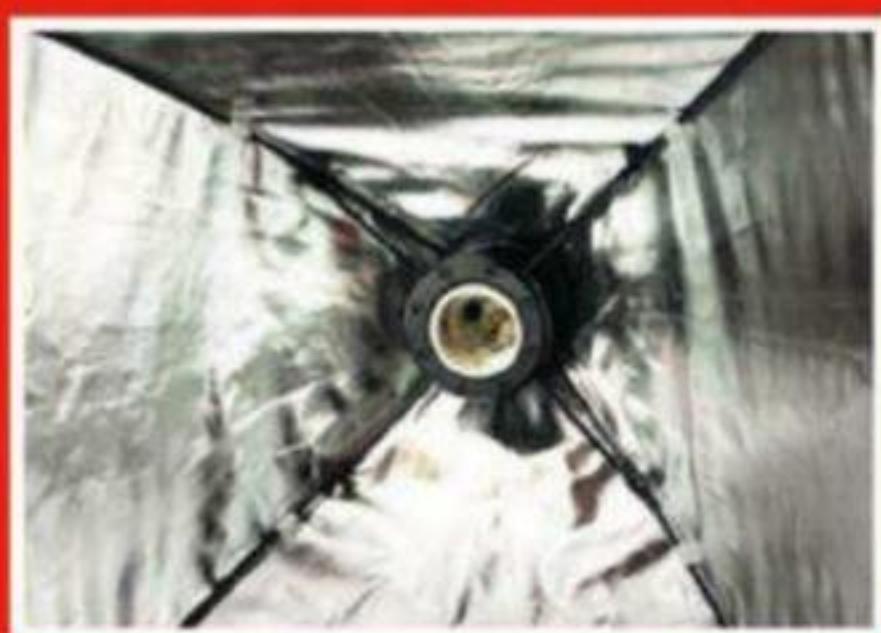
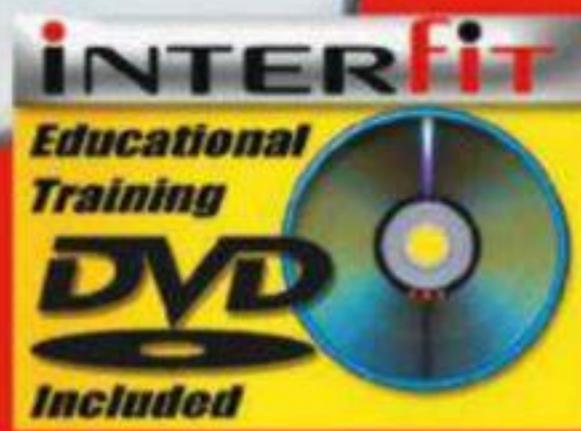
HOME STUDIO made easy...



**INTERFIT
Home Studio Lighting Kit**

Learn to take professional quality photos in your own home with Interfit's NEW EZ-flo Fluorescent Lighting Kit, complete with instructional DVD

Only £199



1. UNFOLD the softbox

2. PUSH in the centre ring

3. ATTACH the energy
saving lamps

Three great ways to shop

In-store



over 200 stores
nationwide

Online



jessops.com
delivered to your door or
collect free at your store

Call



0800 083 3113

delivered to your door or
collect free at your store



Sony NEX-C3

Sony's new 16.2-million-pixel NEX-C3 may be the smallest compact system camera available, but is that the only improvement on the original NEX-3? We find out

Richard Sibley
Technical writer



WHEN Sony launched the NEX system with the NEX-3 and NEX-5 last year, it caused a stir in the compact system camera (CSC) market. Both models featured 14.2-million-pixel sensors, crammed inside the smallest CSC bodies available at the time.

The 'C' designation of this new model stands for compact and, by shaving a few millimetres off the NEX-5, the NEX-C3 is now the smallest CSC available, yet it features an imposing 16.2-million-pixel APS-C sensor.

A CSC with more than 16 million pixels is not in itself of overwhelming significance; after all, Panasonic has achieved this using a smaller micro four thirds-format sensor. Instead, it is the technology behind the sensor that will be of great interest to many photographers. This is because the NEX-C3's sensor is a tweaked version of the one used in the Sony Alpha 55, which means it also shares much of the same technology as the base Sony sensor found in the Nikon D7000 and the Pentax K-5.

As we explored in our sensor comparison test of the Alpha 55, D7000 and K-5 and our feature on the death of ISO (both AP 30 April), this 16.2-million-pixel sensor has excellent noise control and a good dynamic range. Using it in a compact system camera shows how serious Sony is about this area of the market, and if the sensor performs as well as it does in the other cameras, the NEX-C3 could offer some serious competition to the Samsung NX100 and Panasonic Lumix DMC-GF2.

However, the original NEX models do not handle particularly well if you make regular adjustments to the shooting settings. Although this was partially rectified with the introduction of new firmware for both cameras, if the NEX-C3 wants to be taken seriously by enthusiast photographers it needs to demonstrate some real improvement in how it handles compared to its two predecessors.

FEATURES

While its feature set is very similar to that of the NEX-3, the NEX-C3 does have a few significant new attributes. The most obvious, of course, is the 16.2-million-pixel CMOS sensor. Once again, images are processed using a Sony Bionz image processor, which is capable of capturing and saving both

AT A GLANCE

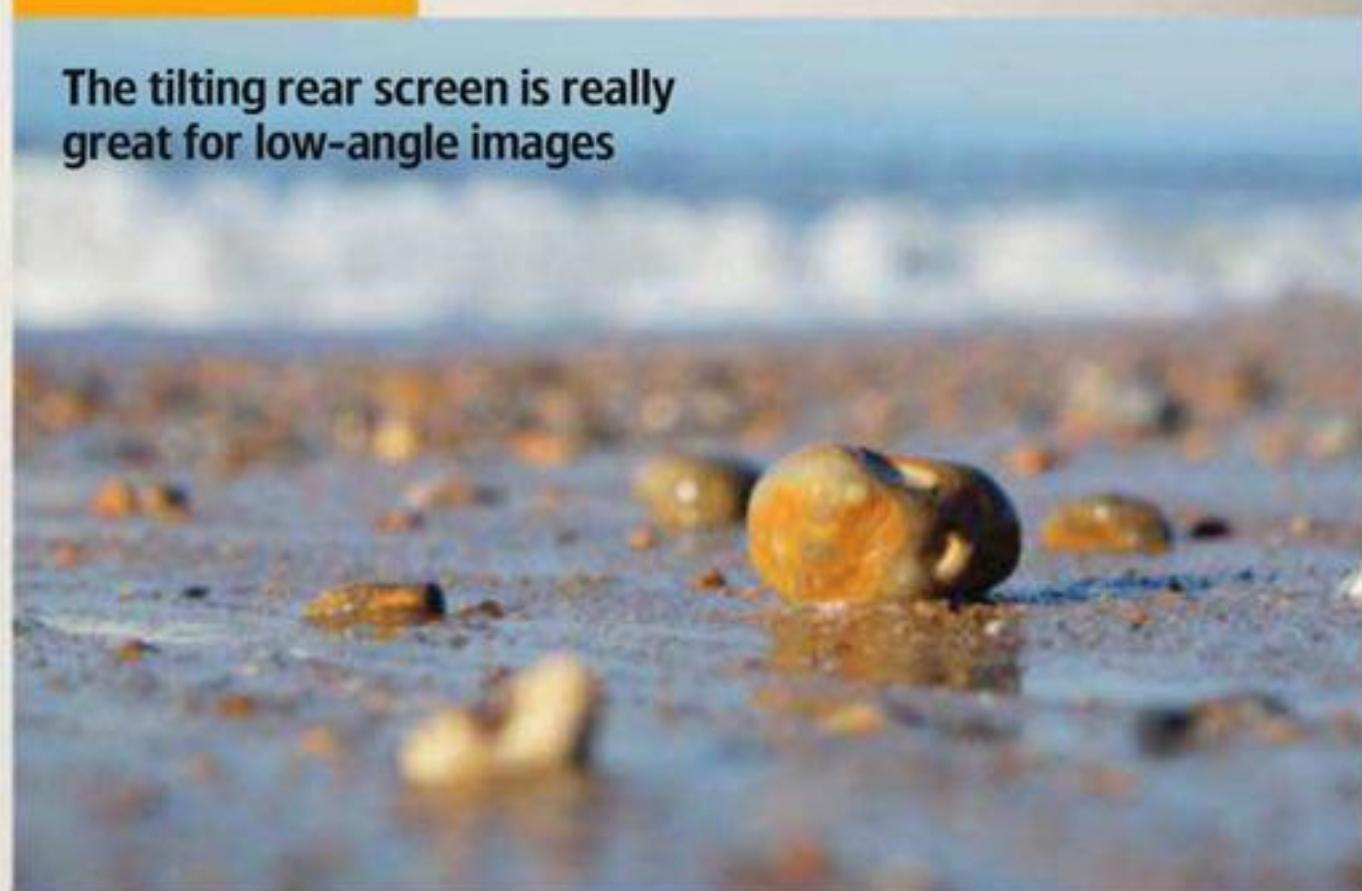
- 16.2-million-pixel CMOS sensor
- New auto+ mode
- ISO 200-12,800
- 7 new picture effects
- 3D Sweep Panorama
- Focus peaking confirmation
- Expected RRP of €630 in Europe when available in August

raw and JPEG images. The new camera also retains the program, manual, shutter and aperture priority exposure modes of the older model, as well as a variety of scene modes. Both 3D and regular Sweep Panorama are featured, along with an on-screen shooting guide to help beginners.

Also aimed at those photographers stepping up from a compact, or even a mobile phone camera, are the new picture effects. There are seven of these, including retro, high-contrast mono, pop colour and toy camera, all of which can be applied to JPEG images. Although interesting to play around with, they are clearly aimed at the 'consumer' market rather than at serious photographers. That said, if you're not interested in them don't let them put you off the camera – just ignore them.

The new auto+ mode takes the standard automatic scene mode selection a step further, allowing various multi-frame shooting modes to be used when appropriate. For example, the auto+ mode is able to detect when you are shooting in dark conditions and set the camera to twilight capture mode. It will then take a series of six images, which are combined to help avoid camera

The tilting rear screen is really great for low-angle images



 shake and reduce image noise. The camera can also automatically use multi-shot to apply an HDR effect.

Enthusiast photographers will be pleased to hear that the battery life has been improved from the original NEX-3 by 20%, allowing the new camera to take up to 400 images. Another useful new feature is focus 'peaking'. When activated in the menu, this aids manual focusing by highlighting the areas of the image that are in focus. However, it seems a little redundant considering that manual focus mode also has the ability to show a magnified section of a scene to aid precise focusing.

Overall, the feature set of the Sony NEX-C3 is impressive, with a range of functions that's almost identical to that of the full-blown Sony Alpha range.

8/10

BUILD AND HANDLING

You would assume that the NEX-C3, being smaller and lighter than any previous compact system camera, would be awkward to handle. The battery compartment and memory card socket are now separate, helping to keep the camera slim, while the on/off switch and shutter button are now combined into the same unit, which has slightly reduced the size of the handgrip. My original concerns were unfounded, and in practice the camera fits nicely in the hand, maintaining a comfortable grip. The camera feels very sleek when coupled with the 16mm f/2.8 pancake lens. As you would expect, the 18-200mm f/3.5-5.6 lens does rather dwarf the NEX-C3, but it is still easy to use and handy when travelling.

It isn't all good news, though. The button layout is unchanged from the NEX-3 and NEX-5, and in our review of the INEX-5 (AP 5 June 2010) we found that those more used to having full manual control will be frustrated by the lack of direct control over the camera. Sony quickly addressed the problem with a firmware upgrade that allowed two of the buttons to be customised so that the photographer can directly access the two functions they use the most. In the NEX-C3, the company has taken it a step further and there are now six customisable buttons, situated on the rear of the camera. While this helps to speed things up, only two of the buttons are labelled on-screen, so you must remember which other functions you have allocated to the other four buttons.

I still feel that buttons could be added without spoiling the minimalist design and simple feel of the camera. One could even be placed discreetly on the front of the body.

As mentioned earlier, the 'C' in NEX-C3 stands for compact, which hints that Sony may be planning another line in the NEX range in the future. With the body of the NEX-C3 being polycarbonate like the NEX-3, and not magnesium alloy like the NEX-5, we will surely see a more advanced body at some point.

8/10

Facts & figures

RRP	Expected European price €630
Sensor	APS-C-sized CMOS sensor with 16.2 million effective pixels
Output size	4912x3264 pixels
Focal length mag	1.5x
Lens mount	Sony E mount
Max file size	Approx 15MB raw, 7MB JPEG (high-quality, large)
File format	Raw, JPEG, raw + JPEG simultaneously
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane
Shutter speeds	30-1/4000sec in 1/3 steps plus B
Max flash sync	1/160sec
ISO	ISO 200-12,800 in 1EV steps
Exposure modes	PASM, iAuto, 8 scene modes
Metering system	49-zone multi, centreweighted, spot
Exposure comp	±2EV in 1/3EV steps
Exposure bracketing	±0.7EV over 3 exposures in 1/3 or 2/3EV steps
White balance	Auto, 6 presets, plus custom and Kelvin settings
White balance bracket	No
Drive mode	2.3fps for 14 JPEGs or 6 raw images, 5.5fps for 7 images in speed priority mode
LCD	3in widescreen TFT LCD screen with 921,600 dots
Viewfinder type	N/A
Field of view	N/A
Dioptre adjustment	N/A
Focusing modes	Auto, continuous, multi-point, manual, DMF, face detection
AF points	25 automatically selectable points, 187 selectable single points
DoF preview	Yes
PC socket	No
Built-in flash	No, external supplied - GN 7m @ ISO 100
Cable release	No - optional infrared remote
Memory card	SD/SDHC/SDXC/Memory Stick Pro Duo
Power	Rechargeable Li-Ion battery (supplied)
Connectivity	USB 2.0 Hi-Speed/HDMI
Weight	225g (without battery or card/s)
Dimensions	109.6x60x33mm

SONY UK, The Heights, Brooklands, Weybridge, Surrey KT13 0XL. Tel: 01932 816 000. www.sony.co.uk

METERING

With the NEX-C3 aimed primarily at point-and-shoot photographers, the metering must produce good exposures without having to perform major post-capture image-editing adjustments. Like other Sony system cameras we have tested, the evaluative metering of the NEX-C3 produces well-exposed images. In fact, there was only a handful of images for which I needed to adjust the exposure compensation or switch to spot or centreweighted metering.

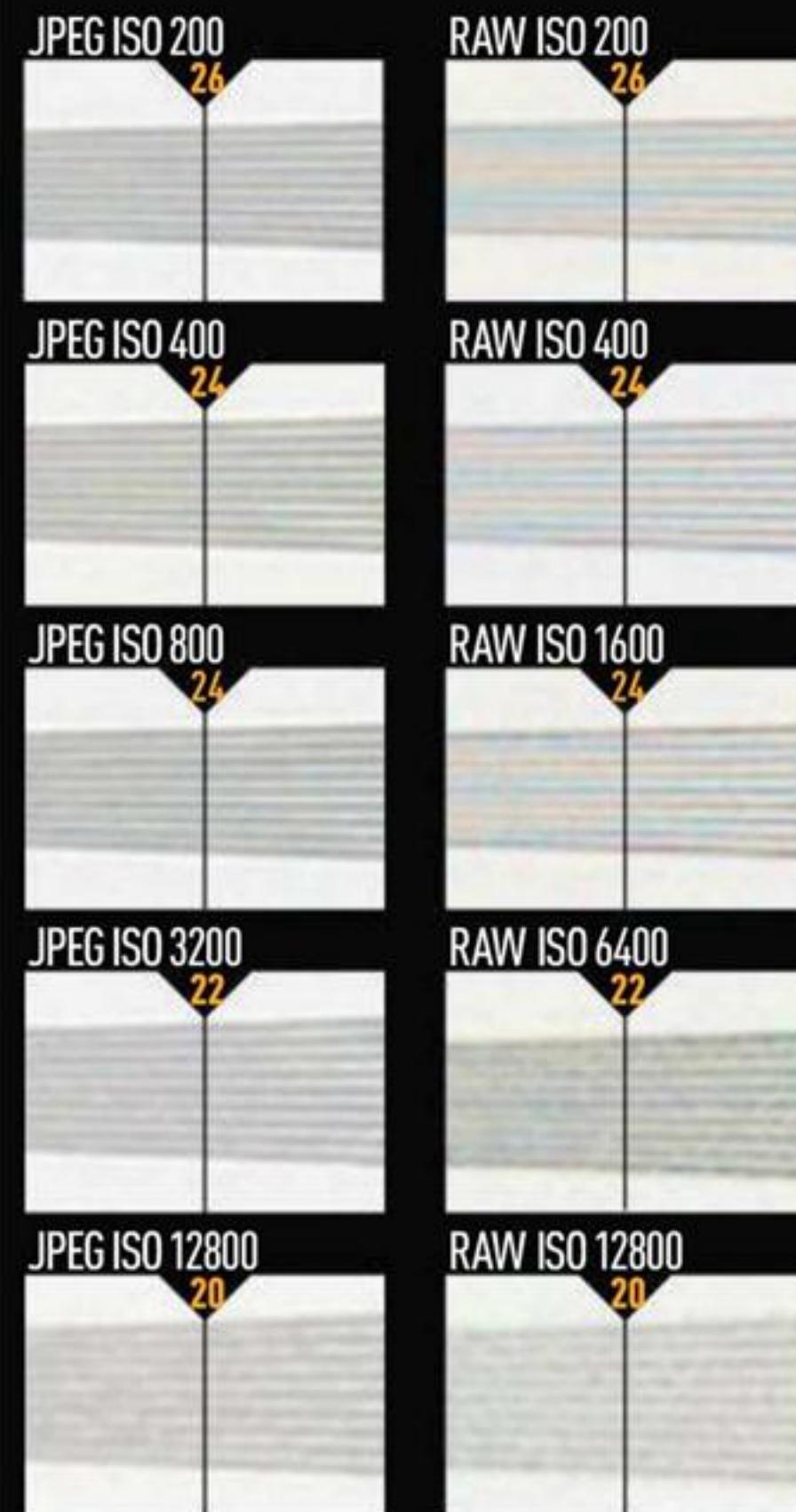
When the metering is combined with the sensor's dynamic range and in-camera colour and contrast, the NEX-C3 produces images that require little or no editing.

8/10



RESOLUTION, NOISE & DYNAMIC RANGE

These images show 7ppi (100% on a computer screen) sections of images of a resolution chart, captured using the kit lens set to 50mm (75mm equivalent). We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



AUTOFOCUS

Panasonic has made major developments in contrast-detection AF recently, with superfast systems found in the Lumix DMC-G2, GH2 and G3. The NEX-C3's AF is not as fast, although it does appear to be an improvement on earlier NEX models.

For portraits and candid shots, the NEX-C3 is fast enough to cope with small to moderate movements, but to capture faster subjects successfully will take careful prefocusing and a pinch of luck.

When there is time to take an image, the manual focusing magnification and new peaking features make it easy to get the sharpest possible focus.

8/10

NOISE, RESOLUTION AND SENSITIVITY

At the lowest sensitivity of ISO 200, the NEX-C3 is capable of resolving up to 26 in our resolution chart test, which is on a par with other sensors of 16 million pixels plus. With ISO 200 being the lowest sensitivity setting, using apertures larger than f/2.8 in bright sunlight may cause overexposure.

A high resolution is still visible at ISO 800, and even at ISO 12,800 the resolution is still high at around 20. Noise is well controlled, which is typical of what we have seen previously from the various incarnations of this sensor. However, noise reduction starts to cause a softening of JPEG images at around ISO 800. Mild colour noise is visible in dark areas at ISO 3200, and is prominent at the highest ISO 12,800. This maximum sensitivity should really be treated as an extended mode.

What is particularly gratifying is that when shooting at ISO 200 and 400, images can be underexposed in-camera to preserve highlight details, and then the dynamic range optimiser set to its highest setting to brighten shadow detail, without introducing image noise. When doing this, colours are accurate and an impressive amount of detail can be recovered.

Using Sony's Image Data Converter raw conversion software to improve sharpening and reduce noise is a cumbersome affair, and results aren't much better than produced in-camera. However, this is something we have noted before and I expect that it will be easier to get better results with third-party converters.

28/30

WHITE BALANCE AND COLOUR

Like the NEX-C3's evaluative metering, the AWB can generally be relied upon to produce good results, and those who are happy to just point and shoot probably need never change it. I did find that the daylight white balance produced more favourable results in early morning sunshine, with the AWB somewhat neutralising the warm glow.

Colours of the in-camera JPEG images



are typical of Sony cameras, being bright and quite vivid, and ideal for those who don't want to spend too much time editing their images. The vivid mode will probably be a little too harsh for most people's tastes. However, the black & white mode is excellent and images have a nice high-contrast look to them.

8/10

LCD, LIVE VIEW AND VIDEO

The NEX-C3's 3in, 921,000-dot widescreen LCD is unchanged from the first generation of NEX cameras. It is tiltable, rather than fully articulated, which is really useful for dynamic low-angle images and is possibly why I took far more landscape-orientation shots than I usually would.

In very bright sunlight, I still feel that an optional electronic viewfinder (EVF) would be beneficial. Although the screen can be used, it could be brighter in the summer sunshine.

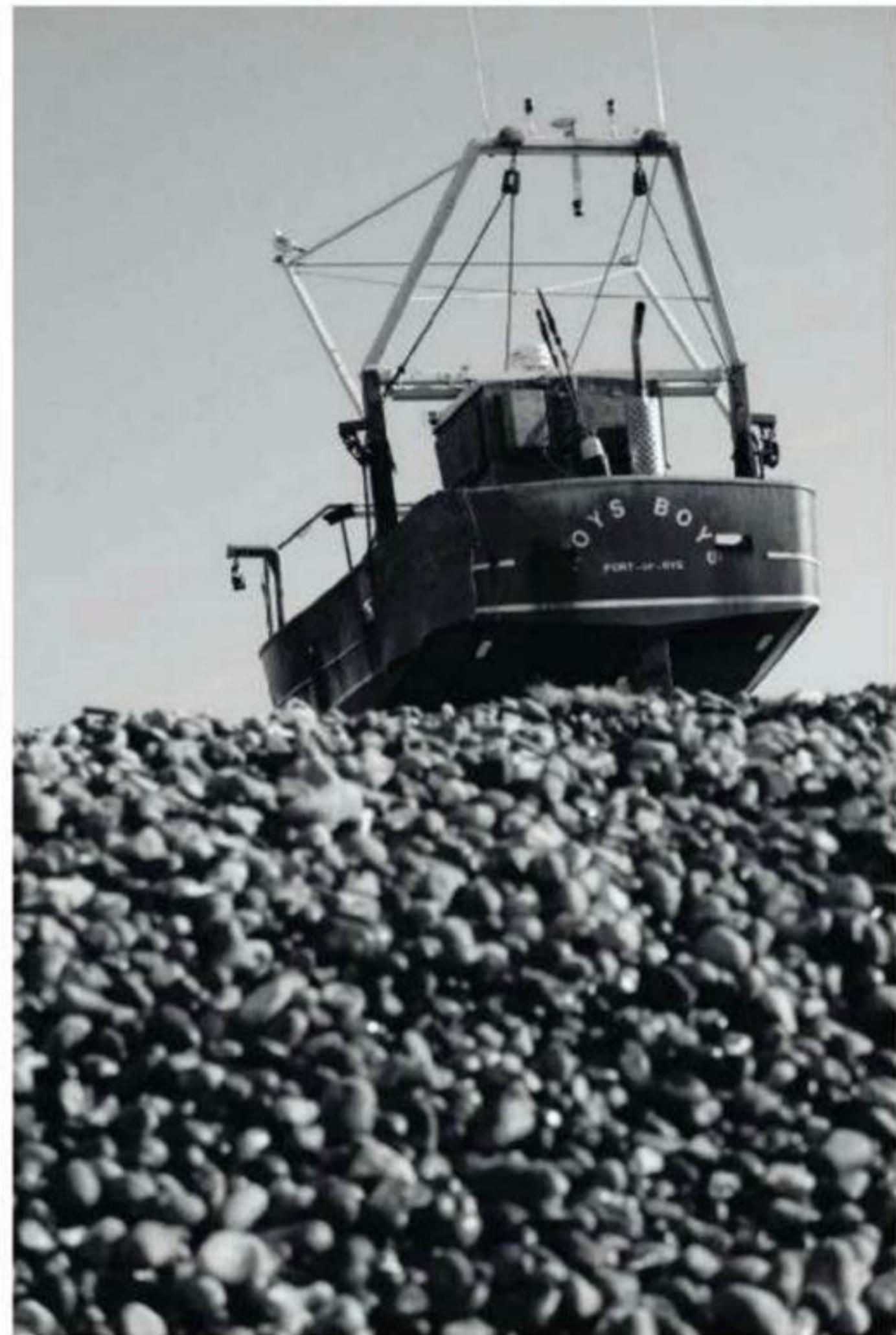
Video capture in the NEX-C3 is the same as in the NEX-3, at only 1280x720 pixels rather than the full 1920x1080-pixel resolution of the NEX-5.

7/10

DYNAMIC RANGE

At the time of going to press, DxO Mark (www.dxomark.com) did not have data for the NEX-C3 but, based on the images I have taken with the camera, I would say that it has a slightly higher dynamic range than the 12.4EV rating of the Alpha 55. I found that it is possible to underexpose images to retain highlight detail and then brighten shadow areas in software. If you are so inclined, you can produce almost HDR-like images from raw files by underexposing and editing in this way. However, for the more conventional photographer, the dynamic range, high level of detail and low noise all combine to allow a lot of flexibility when editing raw images. This is all very impressive for a compact system camera. **AP**

8/10



Below left: An impressive amount of shadow detail can be recovered, even in JPEG images

Above: The in-camera black & white mode produces good high-contrast images

Verdict

ALTHOUGH Sony clearly had the consumer market in mind when it created the NEX-C3, enthusiast photographers shouldn't dismiss the camera. The fully customisable buttons help improve the handling over the first-generation NEX models, although another couple would be an even better improvement. However, it is the quality of the images from this little camera that steals the show. The 16.2-million-pixel, APS-C-format sensor produces great images straight from the camera, which is exactly what you want in a small compact system.

With a total of ten NEX lenses available by the end of next year, a new more powerful flashgun and Sony's embracing of third-party lenses, NEX cameras have real potential to become a secondary system for most photographers. If only there were a couple more buttons and an EVF...

**Amateur
Photographer**

Tested as a Entry-level CSC
Rated Very good

83%

	1	2	3	4	5	6	7	8	9	10
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	7/10									



Tamron AF 18-270mm f/3.5-6.3 Di II VC PZD

This update to Tamron's epic 15x superzoom is not only smaller and lighter, but it now includes a Piezo Drive motor for faster and silent AF. **Mat Gallagher** takes a look at the new features and finds out if it really is the ultimate travel lens

TAMRON'S new AF 18-270mm f/3.5-6.3 Di II VC PZD superzoom is all about speed. The introduction of a Piezo Drive (PZD) motor means the AF system should perform much faster and more silently than the previous Tamron 18-270mm model. This isn't the only improvement to the lens, though, as it is now 24% smaller than the old model, therefore taking up even less space in your travel bag.

Superzooms are a popular choice for photographers wanting an all-in-one lens when transporting a full kit bag is impractical. For many amateurs a superzoom may even be a default lens, with more specialist lenses an option only when the situation really demands it. Tamron has a long history of producing popular superzoom lenses. The company offers not only an 18-200mm optic, but has

also pushed the limits of superzoom lenses further with an 18-250mm and, in 2008, created the first 18-270mm version.

FEATURES

The internals of this massive zoom lens are impressive, being made up of 16 elements in 13 groups. This includes a low dispersion (LD) front element, an anomalous dispersion (AD) element and three aspherical lenses to correct aberrations across the zoom range. The seven-blade construction has a maximum aperture of f/3.5-6.3 and a minimum of f/22-40.

The new Piezo Drive is noted among the abbreviations in the lens description with the letters PZD. The Piezo Drive is a piezoelectric internal autofocus motor. A piezoelectric element within the motor is sent ultrasonic signals, which cause it to

'Superzooms are a popular choice for those wanting an all-in-one lens when carrying a full kit bag is impractical'

expand and flex. This isn't uniform, though, so the otherwise rectangular element is twisted into an S-curve. At one end of the Piezo element is a metal tip that comes in contact with a rotor. As it pulses and flexes with the signal, the tip is moved against the rotor causing it to turn. This process is claimed to be faster, more accurate and quieter than a regular DC motor. Although all ultrasonic motor (USM) AF systems use a form of piezoelectric activity, there are key differences in the use of resonance and movement. Tamron also produces an Ultrasonic Silent Drive (USD) system, which is larger but offers even faster focusing.

The lens also includes powerful optical stabilisation in the form of Vibration Compensation (VC). This has been made lighter and more efficient than previous systems by reversing the position of the magnets and the coil. As the magnets are no longer on the moving element there is less load on the drive system and smaller, lighter magnets can be used. The claimed benefit is up to 4 stops on the available shutter speed, which is particularly handy at longer focal lengths and smaller apertures.

The lens focusing offers auto and manual settings but, on the Canon version tested, this does not allow for a manual-focus override in AF mode. When the zoom is extended the lens is increased to almost twice its length. To avoid lens creep, a lock is featured to hold it in place at its smallest size. The focal distances are marked on the focus ring with a minimum focus of 49cm available across the zoom range.

BUILD AND HANDLING

This lens is both shorter and thinner than the original 18-270mm, extending just 88mm, making it little larger than most standard 18-55mm zooms. It also weighs just 450g (100g lighter than its predecessor) thanks to the newly designed motors and smaller form. The zoom ring takes up most of the body, with a lightly rubberised grip, and the focusing ring sits at the front of the barrel. The focus ring has only a small rotation, which helps maintain fast AF speeds, although with such slight movements needed it is more difficult to focus manually. Clearly this is a lens designed primarily for AF operation.

Although it has a long extension, the zoom extends smoothly but with a satisfying amount of resistance. Lens creep isn't an issue (at least as new) when left unlocked. The lens feels pleasant to use and is seemingly uncompromised by its smaller size.

FOCUSING

The speed of focusing with this Piezo Drive model certainly shows an improvement

DATA FILE

RRP	£665
Street price	£498
Construction	16 elements in 13 groups
Diaphragm blades	7
Min aperture	f/22-f/40
Closest focusing	0.49m
Filter size	62mm
Stabilisation	Yes, 4 stops
Focus markings	Yes
Max diameter x length	74.4x88mm
Weight	450g

RESOLUTION

We placed the Tamron 18-270mm f/3.5-6.3 Di II VC PZD on a Canon EOS 7D body and shot our standard resolution test chart. The images were taken at a range of focal lengths and apertures. As a control, the Sigma 105mm macro lens was also used at the same apertures.



TAMRON UK: INTRO 2020 LTD, Priors way, Maidenhead, Berkshire SL6 2HP Tel: 01628 674 411. www.tamron.co.uk

over the original 18-270mm lens, and there is no audible noise from the motor. It is quicker to lock on at wider focal lengths than towards the 270mm end, but remains reliable throughout. The Piezo Drive isn't as fast as some USM lenses we have tested, but for such a small lens and at this price the performance is admirable.

The 49cm closest focus is a great feature, and by combining it with the longer focal lengths it means a 1:3.8 magnification can be achieved for close-up shots. The Vibration Compensation is really impressive and the lens appears noticeably steadier through the viewfinder than some more expensive models. The results confirm that using the stabilisation allowed sharp shots a full 4 stops below an otherwise achievable shutter speed.

IMAGE SHARPNESS AND QUALITY

There are signs of lens distortion, mainly at the extremes of the focal range, with fairly significant lens barrel distortion at the widest focal length. This turns to pincushioning from 50mm and becoming significant by the full 270mm extension. Purple and green fringing are also prominent at 18mm in areas of high contrast.

The lens has a definite sweet spot between f/8 to f/11, although performance at wider apertures is not far behind, with only a slight loss in sharpness at f/5.6 and even f/4 when the lens is at its widest focal length. Sharpness falls more significantly with smaller apertures, and settings beyond f/22 are best avoided throughout the focal range. Between 18mm and 200mm the lens maintains similar resolving performance on our chart, but resolution drops more

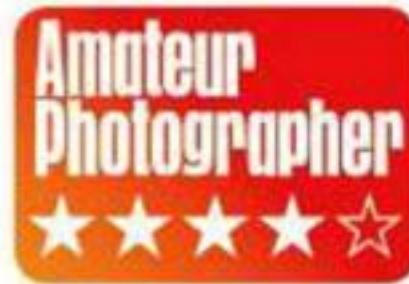


These two images taken from exactly the same spot show the huge range of focal lengths on offer from this lens. Both images are at f/11

significantly at the 270mm focal length. Superzoom lenses are often criticised for their lack of sharpness and this was an issue on some early models. However, the technology in these modern lenses has gone a long way to correcting this. When comparing the results taken on the Canon EOS 7D using both the Tamron 18-270mm and our standard test lens, the Sigma 105mm Macro, readings from our resolution chart test are noticeably softer with the Tamron. This was also seen in real-world comparisons of the results with similar images taken on Canon EF 70-200mm f/2.8L IS and 24-70mm f/2.8 L lenses – although these lenses cost nearly four times the price and weigh almost four times as much. The use of Vibration Compensation appeared to have no visible effect on sharpness when used handheld at suitable shutter speeds compared with tripod use without stabilisation. **AP**

Verdict

AS EVERY photographer knows, prime lenses provide the best optical quality. A zoom lens has benefits, but the greater the zoom range the more compromises that have to be made on image quality. The reason for choosing a superzoom is practicality – and for this single compact-lens solution there must be some concessions. The Tamron 18-270mm f/3.5-6.3 Di II VC PZD is not only the longest-range superzoom lens of its kind, but also the smallest. The Piezo Drive motor has allowed for faster and silent focusing, although not to the speed of some USM models. Handling has also been improved from the original version, and it has the same great stabilisation. Our favourite feature, though, is close focusing. The image quality is not outstanding, although when used at mid-aperture sharp results are possible, and by avoiding the extremities of the lens images are kept relatively distortion-free.



Professor
Newman
explains...

Chromatic aberration and vignetting

AP's photo science consultant Professor Bob Newman talks about two common problems

PREVIOUSLY I have looked at the problem of curvilinear lens distortion (see AP 19 March), so now I turn my attention to two other forms of lens distortion – chromatic aberration and vignetting.

Chromatic aberration is a lens defect that occurs when light of different colours takes different paths through the optics of a lens. Objects in the image gain halos or fringes – an effect usually considered undesirable. The photograph in Fig 1 (see opposite) was taken with a Sigma 18-125mm f/3.5-5.6 lens set to its shortest focal length and widest aperture. Like most zooms with a large magnification range, it displays chromatic aberration.

At postcard size, the chromatic fringing effect isn't too apparent, but if we magnify the portion in the red box as in Fig 2, it is clearly visible. Now the cyan fringes to the left of the roof edges and in the window frames are apparent. Blowing it up so that individual pixels are visible, it can be seen in Fig 3 that the fringe consists of three extra cyan pixels running down the side of the roof. These are often cyan or magenta (that is, 'purple') since they result from the lateral displacement of one of the three colour channels with respect to the others. In this case, the cyan colouration is caused by a delay in the red channel joining the others to provide the light grey of the wall behind the roof. Looking at the raw pixel array for this crop (Fig 4), we can see this clearly.

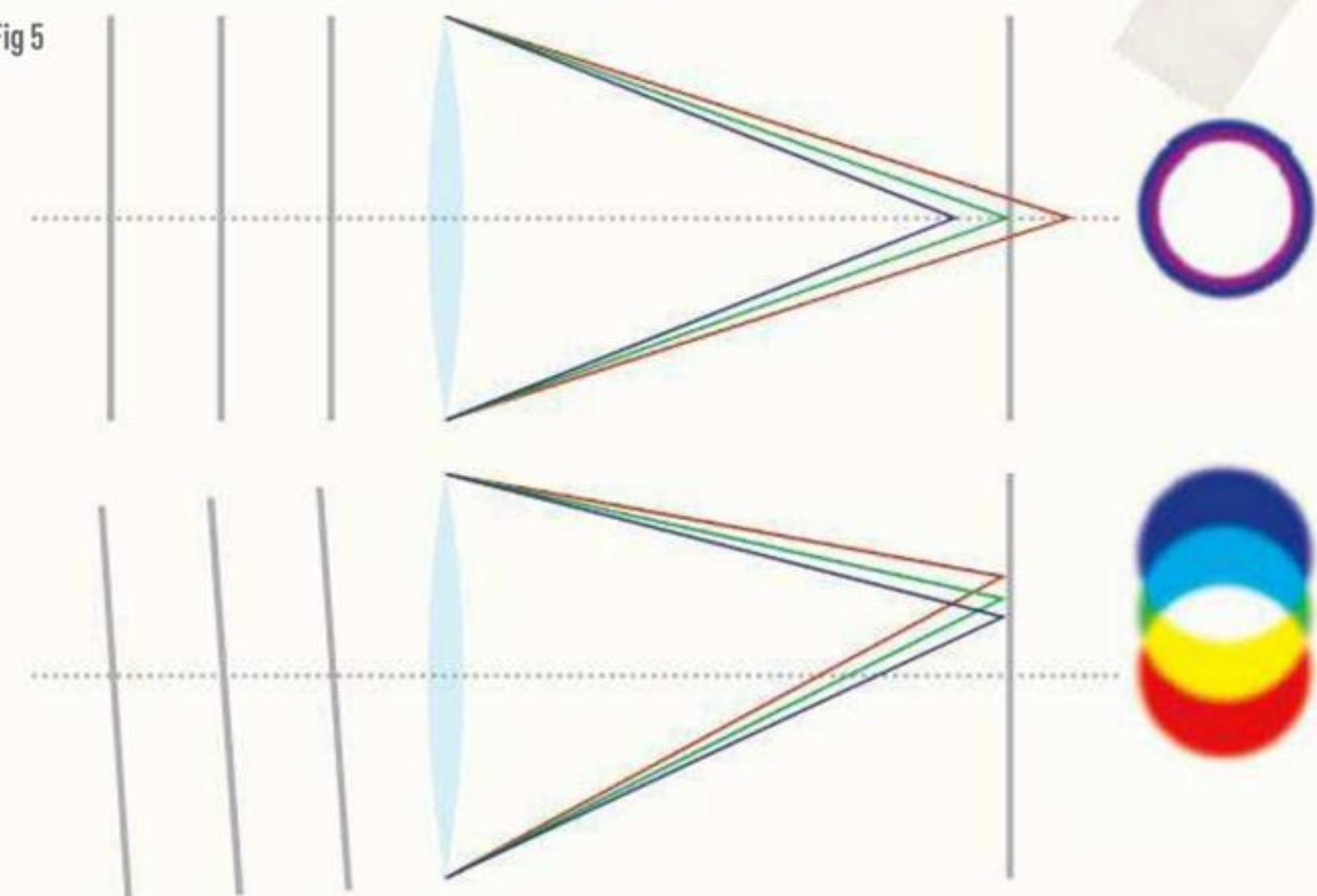
In the dark region of the roof, the red, green and blue pixels are more or less equally dark. However, as the dark shade of the roof blends into the lighter grey of the wall behind, the red channel remains dark for two rows of pixels after the blue and green. The outcome is that this region is short of red, resulting in a cyan cast. Had the transition gone the other way, from light to dark, the red pixels' dimming would have been delayed, giving a red fringe.

This is called lateral colour aberration since the misalignment of different colour images occurs across the image, in a plane parallel with the sensor, resulting in colour fringes. In 'longitudinal colour aberration', the focal length of the lens varies with the colour of the light in the image.

CAUSES OF CHROMATIC ABERRATION

The root cause of colour aberration is that the optical strength of glass isn't constant

Fig 5



In the central part of the image we see longitudinal colour aberration, caused by a different focal length for different wavelength light. At the edges, the magnification for different wavelengths varies, causing lateral chromatic aberration, or 'fringing'

across different colours of light. The light bending or refractive power of glass is stated as the refractive index, and is the ratio of the sines of the angle of a ray incident on the glass and the angle of the refracted ray that results. Typically, the refractive index is higher for short wavelength (blue) light than for long wavelength (red) light. It is this that causes glass prisms to split white light into spectra. The breadth of the resulting spectrum is the 'dispersive power' of the prism, and depends on how much the refractive index of the glass changes with the wavelength of the light. High-dispersion glasses are called 'flint' glasses and low-dispersion ones 'crown' glasses, from the minerals originally used to make them.

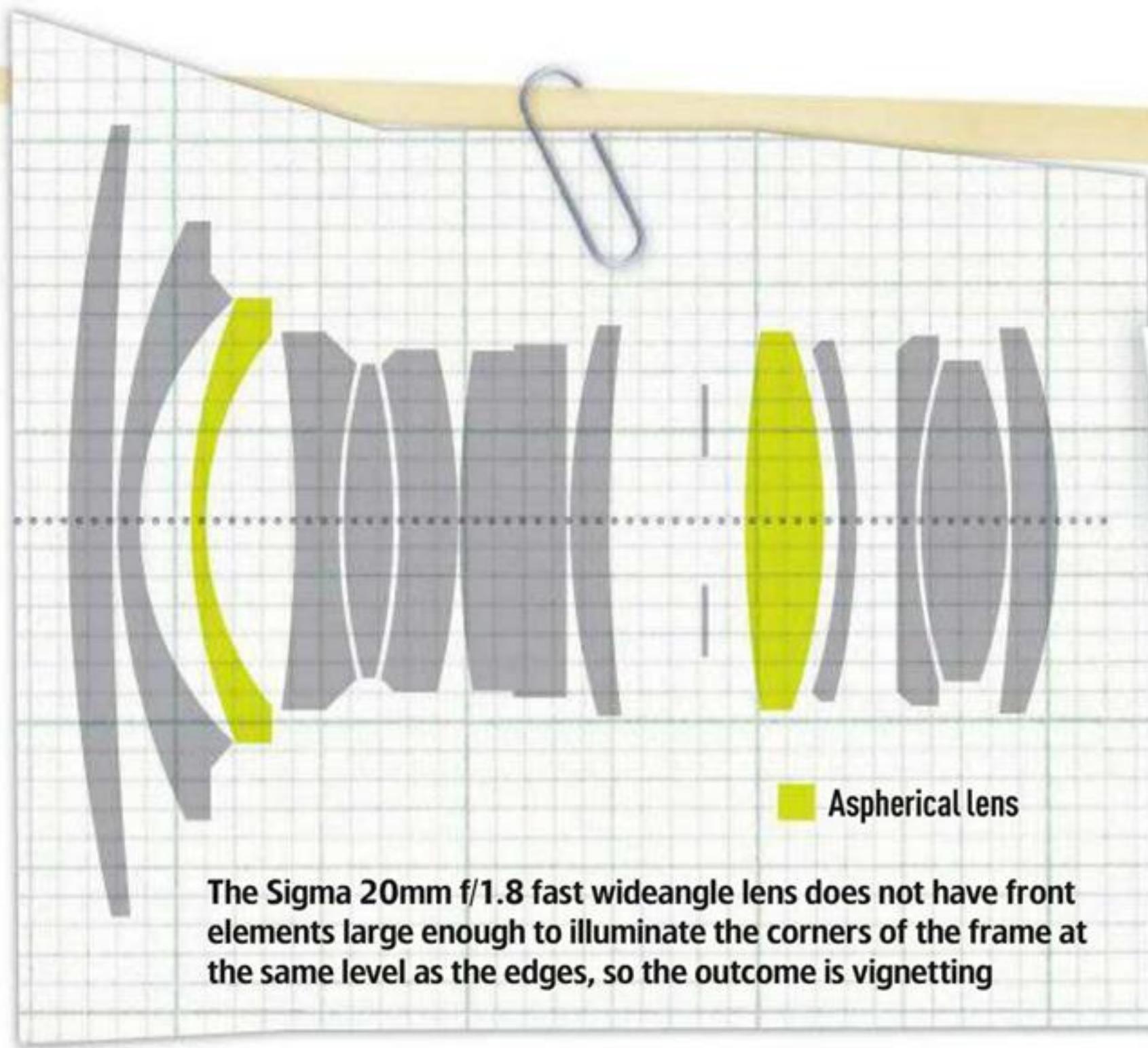
Since all glass is dispersive, a single lens will always suffer from both longitudinal and lateral chromatic aberration. Following the rays in Fig 5 from the central object, the dispersion in the glass causes the image formed by blue light to appear in front of the image plane, and that by the red light to be rendered behind it. As a result, the image of a white point source will have a halo of mixed red and blue (magenta) light. Turning to the peripheral object, the varying refractive index causes a change in magnification as the light wavelength changes, causing

lateral chromatic aberration, which is responsible for colour fringing.

CORRECTING CHROMATIC ABERRATION

Chromatic aberration is corrected by combining glasses with different refractive indices and dispersions. Combining a crown-positive lens with a flint-negative one makes an 'achromatic' doublet. The higher dispersion of the flint glass in relation to its refractive power allows the negative lens to compensate for the dispersion of the positive lens without 'canceling out' its image-forming power. With two glass types the aberration can be corrected only for two distinct wavelengths. If these are placed in the red and blue part of the spectrum the green part will suffer lateral displacement with respect to the red and blue, resulting in magenta and green fringing, as opposed to the cyan and red in our example.

Using additional glass types, a lens can be corrected at three or more wavelengths, yielding an 'apoachromat' optic that will generally give less visible fringing than an achromat. The availability of glasses with extreme dispersive properties allows the correction to be achieved in smaller and simpler lenses. These glasses include 'rare



The Sigma 20mm f/1.8 fast wideangle lens does not have front elements large enough to illuminate the corners of the frame at the same level as the edges, so the outcome is vignetting

'The root cause of chromatic aberration is that the optical strength of glass is not constant across different colours of light'

earths' glasses containing elements such as lanthanum, which yields very high-refractive-index flint glasses, and fluoride glasses that yield very low-dispersion crowns, known as 'low dispersion', 'extra-low dispersion' or 'ultra-low dispersion' glass. Companies make much of the inclusion of this glass in their products, but it doesn't guarantee superior performance – that depends on how well the designer used the options such glass provides.

Since the visible effects of lateral colour aberration are caused by different magnifications of the images produced in the red, green and blue channels, it can to a large extent be corrected in software by differentially changing the magnification of the three channels. This must be done quite cleverly, since a lens with distortion will have different magnifications across the field, and the distortion may not be the same in each channel due to the different lateral colour.

VIGNETTING

The lens used for this demonstration also displays another fault when wide open at its shortest focal length – vignetting. This is commonly found in wideangle lenses or wide zooms at their largest aperture. Looking at its upper corners of the picture above right, it can be seen that the sky is a darker blue. The reason is that with this lens, not all the elements are large enough

to pass light through the whole of the wide-open aperture when set to a short focal length. The formula of a zoom lens such as this is complex, but we can see the same effect with the simple lens plus stop used for the chromatic aberration example.

As with elimination of many lens imperfections, the reduction of vignetting comes down to size and cost. The problem is generally at the front end of the lens. This is the case with the Sigma 20mm f/1.8 wideangle optic in the lens construction diagram above, which like most such lenses displays a lot of vignetting when wide open.

It is a retrofocal (back focus longer than focal length) wideangle lens, constructed as a longer focal length optic with an afocal converter in front. An afocal converter is simply a reversed Galilean telescope. Generally, when you look down a reversed telescope you see a very small image circle. In this lens, the 'eyepiece' elements at the front have been made very large to avoid this effect. However, they have not been made large enough to completely obviate it; to do so would result in a lens that was much larger, more expensive and one that probably couldn't be manufactured. The designers have decided that most photographers will accept a compromise of darker corners in order to gain brightness (or shallower depth of field) for the main subject area in the centre of the frame.

Another cause of vignetting is the 'cosine power of four' law. It can be shown that the relative brightness of a point in an image varies as the fourth power of the cosine of the angle of the light to the sensor. In the centre of the image where the ray is at a right angle, the relative brightness is one. In the corners, the angle will be larger and the cosine smaller, so the image will be dimmer. The sensor-to-mount distance of SLRs keeps these angles relatively small, minimising this problem, but it is sometimes an issue on compact system rangefinder cameras, which allow a much shorter back focus to the lens. **AP**

Colour fringing is apparent on the sharp light/dark edges where the subject is close to the edge of the frame, such as the part of the roof highlighted with the orange rectangle. Enlarging this area shows there is a three-deep row of cyan pixels along the edge between the tiles and the white wall of the house behind

Fig 1



Fig 2



Fig 3

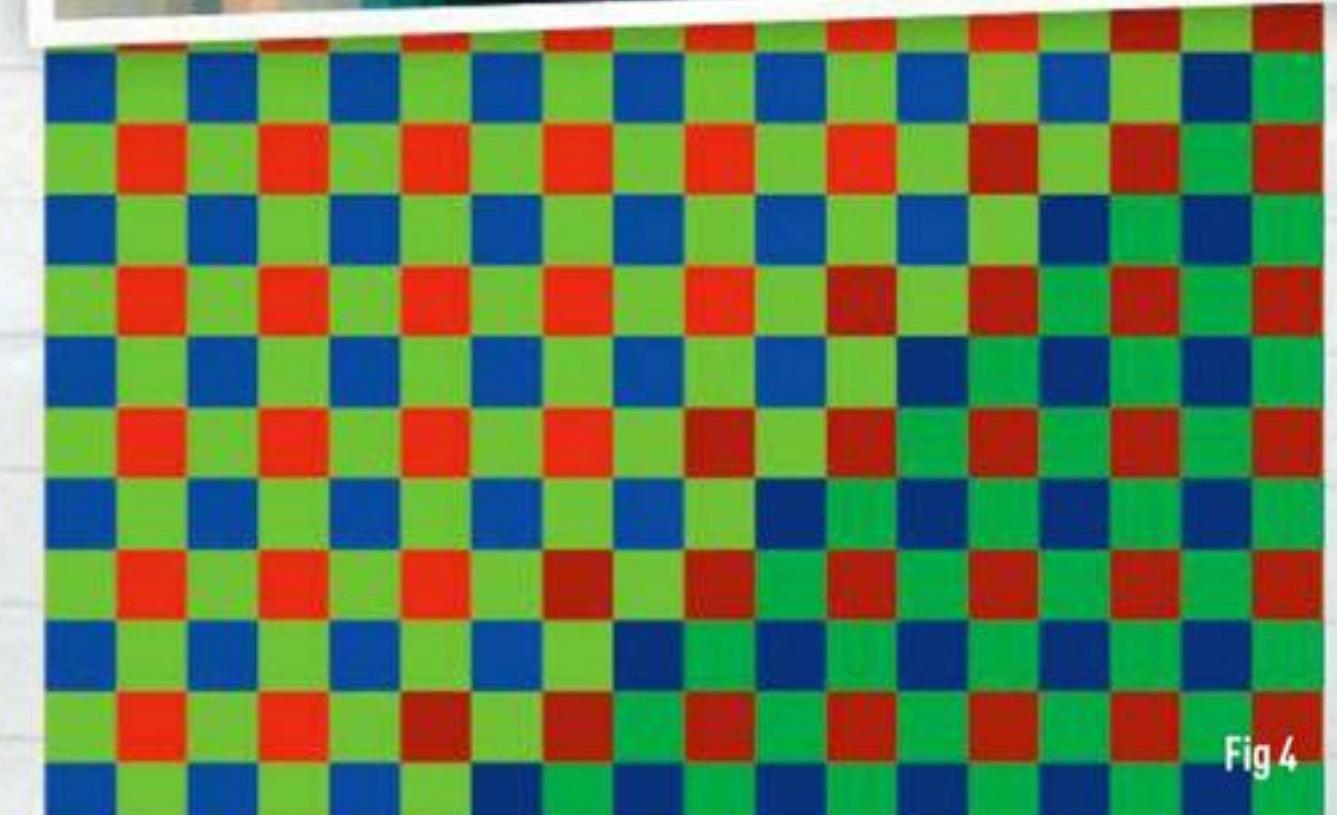


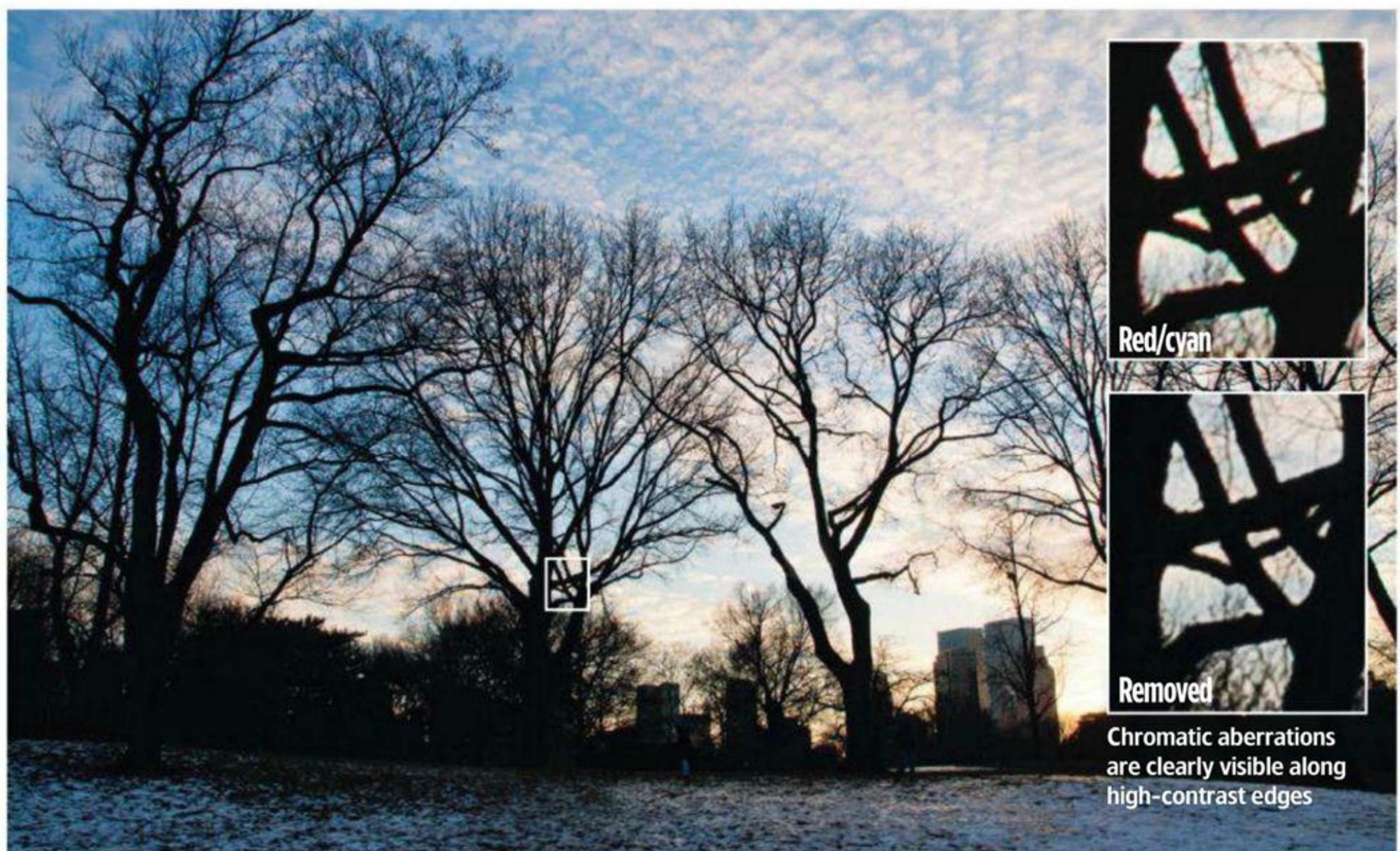
Fig 4

In the raw (Bayer pattern) image, the reason for the cyan pixels can be seen: the red pixels remain darker further to the left, so that part of the image is deficient in red



BOB NEWMAN originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won

innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.



AP explains... How to remove chromatic aberrations

Richard Sibley explains how to avoid chromatic aberrations in your images and, if that is not possible, how to rescue your pictures using image-editing software

AS DISCUSSED in part one of our look at lens distortions (AP 19 March), flaws in some images can be unavoidable, and due to no fault of the photographer. This is almost certainly the case if you are using less expensive zoom lenses owing to the fact that lower-quality glass may be used in the multiple optical elements.

Thankfully, there are a few shooting tips to help you avoid chromatic aberrations in your images, and there are ways to correct pictures in image-editing software.

HOW TO AVOID CHROMATIC ABERRATIONS

The two types of chromatic aberration are longitudinal and lateral. These aberrations take the form of coloured fringing that is visible on high-contrast edges. Longitudinal aberrations, also known as 'axial' aberrations, are easier to avoid when shooting. They are caused by different colour frequencies focusing in front of or behind the focal plane. The result is a slightly blurred, coloured halo around the edge of a subject within the image. The colour of the fringe will depend on which colour wavelength is affected.

Longitudinal aberrations can usually be avoided simply by stopping down the lens

aperture. By doing this, the depth of focus is increased, causing more of the different coloured wavelengths to be in focus, and therefore reducing the effect of longitudinal aberrations.

Lateral aberrations are more difficult to avoid. These are caused by different coloured wavelengths that, while all focusing on the focal plane, are fractionally out of phase with each other. The result is that the opposing edges have opposing colour fringing. The colours that are affected depend on the colours that are out of shift, and whether the lens also suffers from longitudinal aberrations. Usually the fringing is red/cyan or blue/yellow.

The design of lenses means that lateral chromatic aberrations are generally worse the closer they are to the edge of an image. Low-dispersion glass and aspherical lens elements can help to reduce chromatic aberrations, so the first thing to do is use higher-quality lenses.

As I mentioned earlier, the major culprits behind chromatic aberrations are less expensive lenses, particularly zooms and superzooms. In order to keep such lenses at an affordable price, they are often fitted with less advanced glass optics and coatings.

If you are looking to buy a lens, the best advice is to buy the best possible optic that you can afford.

IN-CAMERA CORRECTION

Most digital cameras, particularly compact cameras, will automatically correct for chromatic aberrations in-camera. Like curvilinear distortion, the particular characteristics of a lens can be programmed into the firmware itself. This information can then be communicated with the processor, which can correct for any aberrations when saving images as JPEG files.

In the past few years nearly all manufacturers have included some kind of in-camera correction feature, which is turned on by default. Some cameras give you the option to turn off these corrections in the custom menu, while in others the only time you will see the aberrations is when editing raw files using third-party software.

For example, most proprietary software, such as Canon DPP and Nikon View NX, will automatically apply chromatic aberration correction to raw images as they are imported, but if you open the files in other raw-conversion software it may be possible to see the true extent of any problems.

'Lateral chromatic aberrations are generally worse the closer they are to the edge of an image'

USING SOFTWARE TO CORRECT CHROMATIC ABERRATIONS

If your raw-conversion software recognises a specific camera and lens combination and makes curvilinear distortion adjustments, then it is likely that chromatic aberrations will also be automatically reduced. DxO Optics Pro is one of the market leaders for automated correction of lens distortions, including chromatic aberrations, but Adobe Photoshop Lightroom, Camera Raw, Phase One Capture One and Bibble, by Bibble Labs, all have the ability to automatically reduce chromatic aberrations. However, sometimes a slight manual tweak is needed to fine-tune the automatic correction.

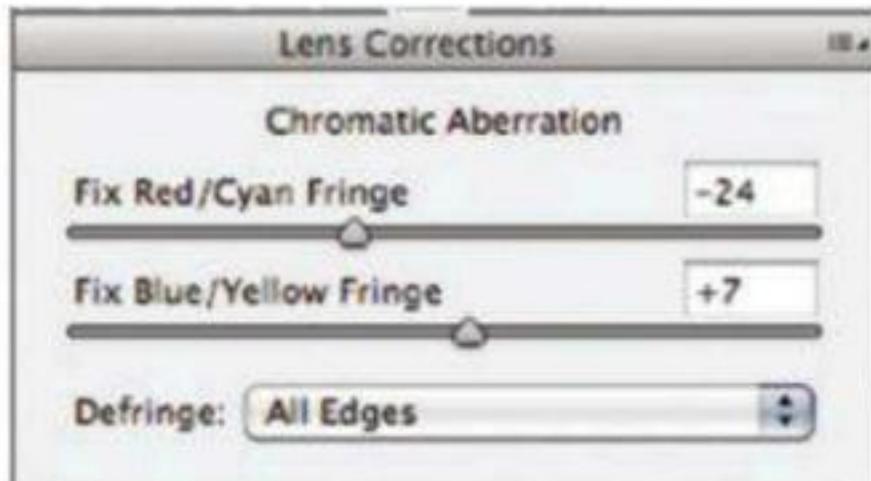
Whether you are simply fine-tuning an automatic adjustment or performing a manual correction, make sure that you display the image at 100% or 200% on screen so you can really see the effect of moving the sliders. Focus on an area where chromatic aberrations are strongest, which is generally towards the corners of the image.

It should then be a matter of using the appropriate slider to remove the chromatic aberrations. Use the cyan/red slider to remove cyan and red edge fringing, and the blue/yellow slider to remove blue and yellow edges. Start by making an extreme adjustment to see which direction the slider will need to be moved, then gradually reduce the effect until the chromatic aberrations are minimised.

As you move the slider, the software is shifting and fractionally resizing the different colour channel layers so they are all in alignment, which eradicates the chromatic aberrations. Some can be awkward to remove and you may find them difficult to reduce universally across the image frame.

For example, purple/green aberrations can be particularly difficult to remove as they are often a combination of both lateral and longitudinal aberrations. To remove these requires the use of both the red/cyan and blue/yellow sliders. Use the red/cyan slider very gradually and you should notice that the green/purple fringing becomes blue and yellow. Then, very carefully use the blue/yellow tool to reduce these colours.

Camera Raw 6 and Lightroom also have



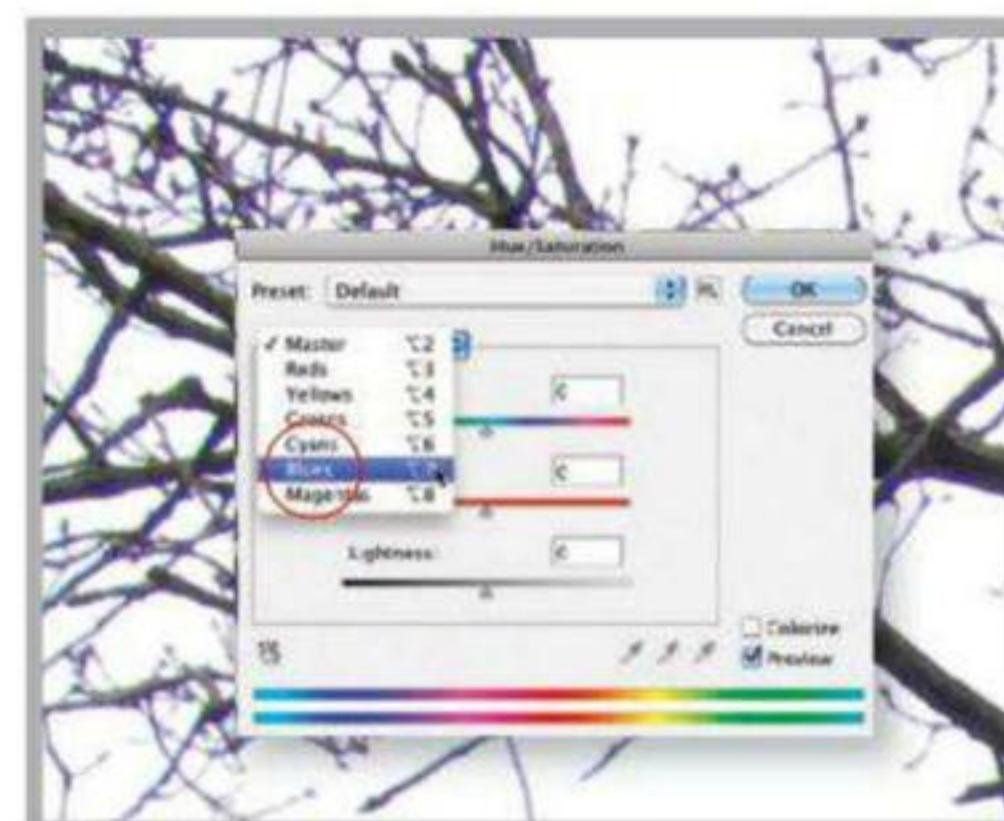
Most chromatic aberrations can be corrected using simple slider tools

PURPLE FRINGING

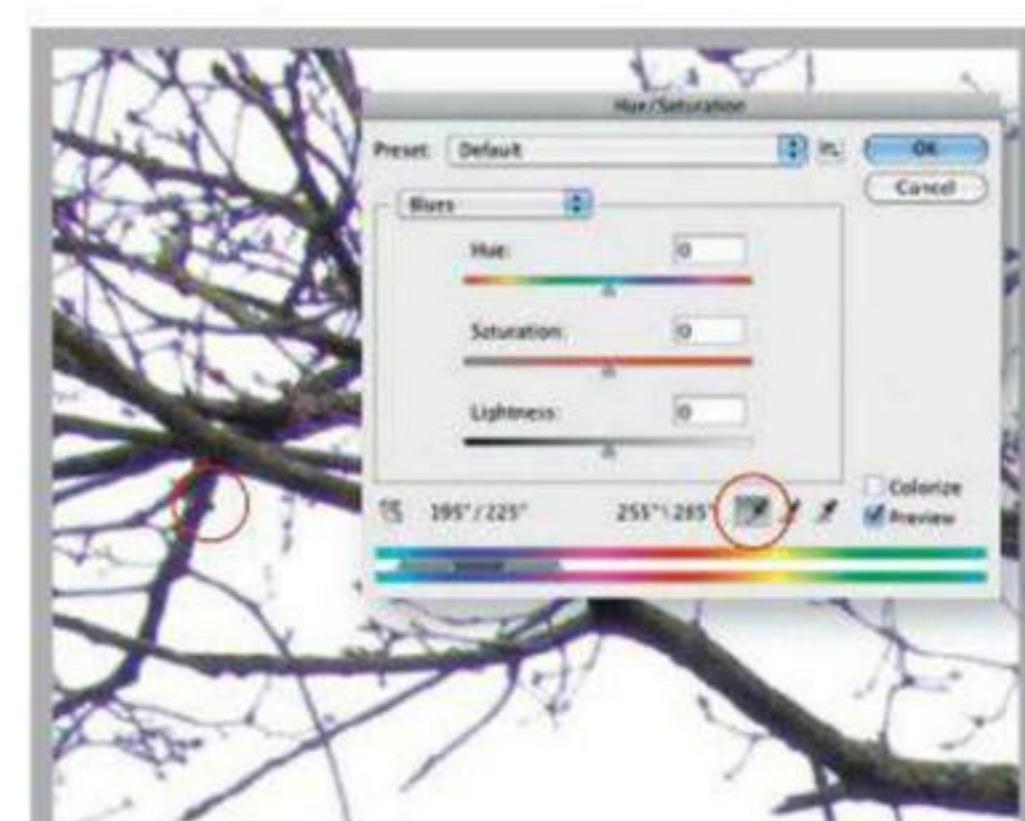
PURPLE fringing is often confused with chromatic lens aberrations. However, the phenomenon is really caused by the microlenses positioned over the photosites on a camera's image sensor. Purple fringing is most prolific on high-contrast edges, and is normally most noticeable when photographing trees against a bright sky. Like standard chromatic aberrations, most cameras have in-camera processing that removes, or at

least reduces, purple fringing. Most raw conversion software can remove purple fringing. For example Adobe Camera Raw 6 and Lightroom 3 have a Defringe option, which reduces the fringing effect.

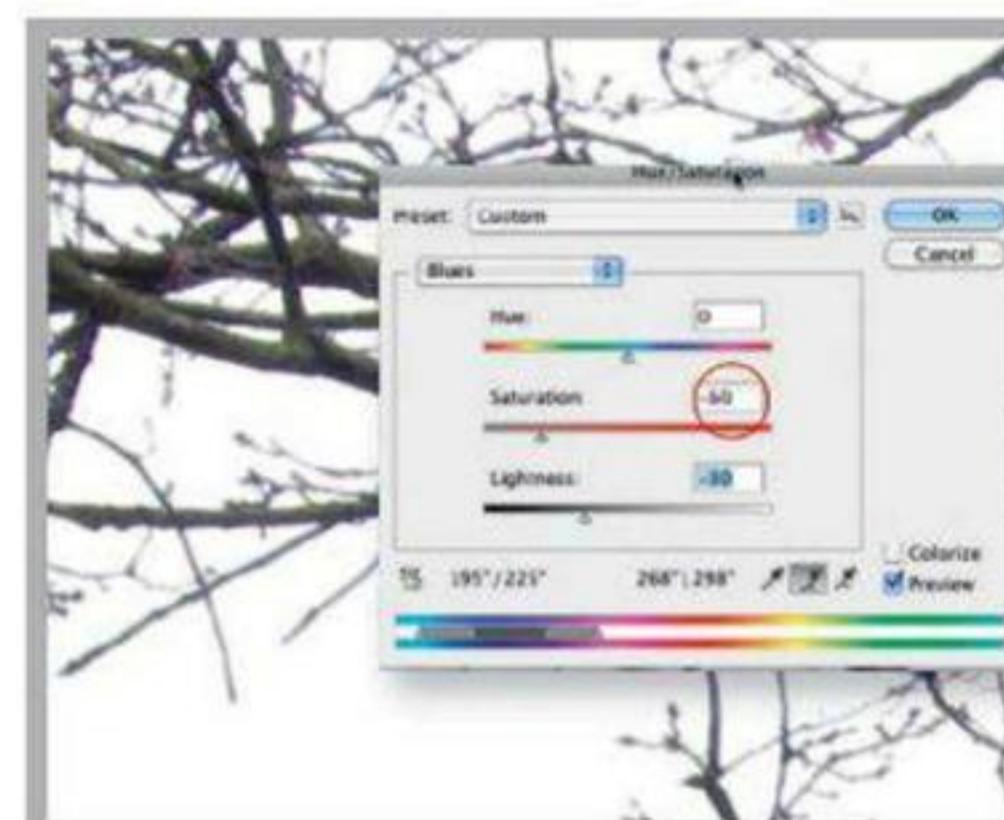
However, purple fringing can be removed quite easily from JPEG images using the simple technique below. The only downside is that you may have to apply it to selected areas if you have large purple areas in your image.



1 Open the image and magnify it by at least 200% so the offending fringing is clearly visible. Go to the software's Hue/Saturation adjustment, which in Photoshop is found under Image>Adjustments>Hue/Saturation. We only want to adjust the purple fringing, so rather than work on the entire spectrum, select to work on Blues



2 With the Blues selected, narrow the band of colour you are adjusting even more by using the Colour Picker tool and clicking on an area of purple fringing.



3 Now decrease the saturation by between 60% and 100%, depending on the severity of the fringing. You may also need to decrease the lightness between 0 to -50.



4 The final image should now have the purple fringing removed. If you have other purple colours in your image, besides the fringing, you may find that they are also desaturated and darkened. If this is the case, simply select the area that you wish to defringe before you apply the technique so other areas remain unaffected.

a 'Defringe' option below the chromatic aberration sliders. This tool can help remove coloured fringing, particularly purple. There are two options – defringe the image or apply defringing only to highlight edges. The latter option is usually best as it prevents low-contrast edges having a slightly desaturated haloed edge. If you are finding it difficult to remove chromatic aberrations from an image completely, the Defringe tool can help to take the edge off any remaining coloured edges.

If you have tried to use the sliders and

chromatic aberrations still remain, a last resort is to desaturate the offending areas using Adobe Photoshop's Sponge tool. Zoom in to around 200% and set the Sponge tool (found with the Dodge and Burn tools on the toolbar) to 30% desaturate. Very carefully using a small size brush, desaturate most of the colour from the offending fringe. This may take a fair amount of time to do satisfactorily, but if the image is one you are particularly pleased with it is worth the effort. **AP**

IMPROVE YOUR DIGITAL PHOTOGRAPHY

Photographer
HOME STUDY
COURSE

Digital photo courses for all levels – enrol today on the **Foundation in Digital Photography** or the more advanced **Diploma in Digital Photography**

WHAT YOU WILL LEARN

FOUNDATION IN DIGITAL PHOTOGRAPHY

- Viewpoint and composition
- How to use your camera's program modes
- All about lenses
- Sharpening your image
- Formatting, sizing and printing
- ISO, flash, exposure and white balance setting
- Basic image editing

DIPLOMA IN DIGITAL PHOTOGRAPHY

- Working with tones: Levels and Curves
- Contrast control
- Using white balance
- Black & white techniques, toning and staining
- Working with colour
- Retouching and sharpening
- Sizing, printing and storing

PRICE
FREEZE

OUR PRICES HAVE NOT
RISEN WITH THE
VAT INCREASE



Foundation in digital photography



Diploma in digital photography

COURSE FEES ONLY
£299

SPI SCHOOL OF
PHOTOGRAPHIC
IMAGING

In association with

www.nikon.co.uk

Nikon

At the heart of the image

Offer on
Photoshop
CS5 Extended

Our exclusive deal
with Adobe allows our
students to purchase
CS5 Extended for £250*



To enrol or for more information visit
www.spi-photography-courses.com

cameraWORLD

NIKON D3100

with 18-55mm VR
Fantastic starting DSLR now with £40 cashback!

rrp £579.29 **SAVE £180**

£399.99 *Price after £40 cashback.
In-store price £439.99.
Ends 31/7/11

trade up deal only
£260.00*

*PLUS YOUR D60 & 18-55mm
PRICE INCLUDES £40 CASHBACK FROM NIKON

CASH BACK



Nikon D7000 & 18-105mm
f/3.5-5.6 VR DX AF-S
rrp £1299.99 **SAVE £240** **£1059.99**

trade up deal only
£880.00*
*AND YOUR D5000 & 18-55mm VR



Canon EOS 600D & 18-55mm
f/3.5-5.6 IS II
rrp £769.99 **SAVE £90** **£689.99**

trade up deal only
£440.00*
*PLUS YOUR 500D/18-55mm IS



Canon EOS 550D & 18-55mm
f/3.5-5.6 IS
rrp £899.00 **SAVE £330** **£569.00**

trade up deal only
£400.00*
*PLUS YOUR 450D & 18-55mm IS
PRICE INCLUDES £30 CASHBACK FROM CANON



Canon EOS 1100D & 18-55mm
f/3.5-5.6 IS II
rrp £499.00 **SAVE £50** **£449.00**

trade up deal only
£250.00*
*PLUS YOUR 450D/18-55mm IS



Nikon Coolpix P7000 BUNDLE
ENTHUSIAST'S COMPACT
rrp £591.96 **SAVE £242** **£349.99**

trade up deal only
£280.00*
*AND YOUR PANASONIC TZ8



Sony Alpha A850 & 28-75mm
f/2.8 SAM **SAVE £680**
Jessops £2479.98(17/5/11) **£1799.99**

trade up deal only
£1600.00*
*PLUS YOUR A550/18-55mm



Canon 50mm
f/1.8 EF
rrp £114.99
SAVE £22
£92.99



Sony Alpha A850 BODY
Jessops £1849.99
(17/5/11) **SAVE £400**
£1399.99



Canon Powershot S95
rrp £369.99
SAVE £60
£309.99



Canon 70-200mm
f/2.8L IS USM MKII
rrp £2799.99
SAVE £1000
£1799.99



Olympus SZ-10
rrp £219.99
SAVE £50
£169.99



Fujifilm Finepix X100
RETRO CAMERA
NEW
£999.00



Canon 100mm
f/2.8L IS USM EF
was £1059.99
SAVE £330
£729.99



Fujifilm Finepix HS10
WITH FREE CASE
rrp £389.99 **SAVE £140**
£249.99



Fujifilm Finepix XP30
rrp £199.99
SAVE £67
£133.00



Olympus PEN EPL2
& 14-42mm
rrp £539.99
SAVE £90
£449.99



Fujifilm Finepix S2950
rrp £179.99
SAVE £42
£137.99



Nikon Coolpix S3100
rrp £129.99
SAVE £30
£99.99



Olympus PEN E-PL1
& 14-42mm
rrp £599.99
SAVE £320
£280.00



Panasonic Lumix FZ45
FREE HOLDALL CASE
rrp £499.99 **SAVE £100**
£249.99



Panasonic Lumix TZ20
rrp £339.99
SAVE £72
£298.00

VISIT US ONLINE AT
cameraworld.co.uk
MAIL ORDER HOTLINE
0844 264 0664

All calls charged at local rate

VISIT OUR STORES

LONDON

14 WELLS ST (just off Oxford St),
LONDON W1 3PB
T: 0207 636 5005
E: sales@cameraworld.co.uk



ESSEX

HIGH CHELMER SHOPPING CTR,
CHELMFORD CM1 1XB
T: 01245 255510
E: chelmer@cameraworld.co.uk



ADOBE ELEMENTS 9 PHOTOSHOP PC/MAC

Compatible with both PC and MAC.
Delivers powerful photo editing options
that make it easy to create extraordinary
photos, quickly share your memories in
Online Albums and unique print creations.
rrp £79.99 **SAVE £30**

£49.99

**WHEN PURCHASED WITH ANY
CAMERA OR SCANNER OVER £100**

**Add
Adobe**

trade up old for new!

Top part-exchange prices against any new equipment

Featured deals are just a selection,
if you can't see your camera or lens - give us a call for a quote.
Film cameras too, including 35mm, medium and large format.
All part-exchange prices quoted based on items being supplied in mint condition and boxed.
We take almost any item in part-exchange (within reason), so call us for a quote today.

cash for your camera ... or let us sell your camera for you!

Top prices paid for your film & digital cameras, etc.
or only **20% commission**, call **01245 255510** for details.
We don't just pay great prices, we'll even collect your
equipment at no extra cost*
*Subject to equipment value

**just add a
photographer**

Find us on
Facebook
www.facebook.com/cameraworld

Express mail delivery insured courier service, usually next working day (orders before 2pm). E&OE.
Goods and delivery services subject to stock availability. Prices subject to change. All prices include VAT@ 20%.
Pictures are for illustration purposes only.



Ask the experts at
londoncameraexchange
28 branches nationwide

the **used** equipment specialists

branches at

Bath 13 Cheap Street
Tel: 01225 462234
Bristol Baldwin Street
Tel: 0117 929 1935
Bristol 53 The Horsefair
Tel: 0117 9276185
Chester 9 Bridge Street Row
Tel: 01244 326 531
Chesterfield 1a South Street
Tel: 01246 211891
Cheltenham 10-12 The Promenade
Tel: 01242 519851
Colchester 12 Eld Lane
Tel: 01206 573444
Derby 17 Sadler Gate
Tel: 01332 348644
Exeter 174 Fore Street
Tel: 01392 279024
Fareham 135 West Street
Tel: 01329 236441
Gloucester 12 Southgate Street
Tel: 01452 304513
Guildford 8/9 Tunsgate
Tel: 01483 504040
Leamington Clarendon Avenue
Tel: 01926 886166
London 98 The Strand
Tel: 020 7379 0200
Lincoln 6 Silver Street
Tel: 01522 514131
Manchester 37 Parker St.
Tel: 0161 236 5819
Norwich 12 Timber Hill
Tel: 01603 612 537
Nottingham 7 Pelham Street
Tel: 0115 9417486
Paignton 71 Hyde Road
Tel: 01803 553077
Plymouth 10 Frankfort Gate
Tel: 01752 664894
Portsmouth Cascades Centre
Tel: 023 92839933
Reading 7 Station Road
Tel: 0118 9592149
Salisbury 6 Queen Street
Tel: 01722 335436
Southampton 10 High Street
Tel: 023 8022 1597
Southampton 11 Civic Centre Road
Tel: 023 8033 1720
Taunton 6 North Street
Tel: 01823 259955
Winchester 15 The Square
Tel: 01962 866203
Worcester 8 Pump Street
Tel: 01905 22314

Most branches open 9am-5.30pm Mon-Sat.
Please check your local store for availability
before making a special journey.

UK Mail Order Next day delivery
available from all LCE branches
Postage & Insurance £7 for most items.



E. & O. E. Prices quoted include
VAT @ 17.5%. Prices subject to change.
All Goods subject to availability



Search on-line now at
www.LCEgroup.co.uk
or call in to meet
the experts at
your local LCE



**QUALITY
EQUIPMENT
BOUGHT
OUTRIGHT**

This week's **TOP 10 deals**

1	Nikon D3 Body Condition = 5* - Strand	£2299.00
2	Panasonic Lumix GF2 (Red) + 14~42mm Condition = 5* - Chesterfield	£329.00
3	Nikon D80 Body Condition = 5* - Southampton H/St	£339.00
4	Bronica ETRs + 75mm + WLF Condition = 4* - Derby	£329.99
5	Canon EOS 1D Mk II Body Condition = 4* - Fareham	£750.00
6	Sony 70~300mm G f4.5~5.6 SSM Condition = 4* - Norwich	£599.99
7	Nikon D300s Body Condition = 4* - Lincoln	£879.99
8	Canon EF 200mm f2 L IS USM Condition = 5* - Guildford	£3499.00
9	Sony A200 + 18~70mm Condition = 5* - Reading	£229.99
10	Rolleiflex T 75mm f3.5 Tessar Condition = 5* - Manchester	£499.00

PART-EXCHANGE A PLEASURE!

Please call relevant store to check availability



recycle your old DSLR TODAY!

and offset the value against your new DSLR purchase.
Your old camera may be worth more than you think when you trade up to the latest Digital SLRs at londoncameraexchange.

Call in for a quote!

Search our used equipment selection at:

www.LCEgroup.co.uk

or follow us on:
twitter

Samsung WB700

Tim Coleman tests Samsung's latest travel compact, with 14.2 million pixels and an 18x optical zoom



DATAFILE

RRP	£249.99
Street price	Around £200
Sensor	Approx 14.2-million-pixel, 1/2.33in CCD
Output size	4320x3240 pixels
File format	JPEG, AVI movie
Lens	24-432mm (equivalent) f/3.2-f/5.8
Sensitivity	ISO 80-3200
Exposure modes	PASM
Exposure metering	Multi, centreweighted, spot, face detection
White balance	Auto, 6 presets and manual
LCD	3in, 230,000-dot QVGA
Focus modes	Manual, centre AF, multi AF, selection AF, face tracking AF, object tracking AF
Memory card	SD, SDHC, SDXC
Power	Rechargeable SLB 10A
Weight	203g
Dimensions	105x58.9x24.9mm

TRAVEL zoom compact cameras offer the best of both worlds – a pocketable size and a host of features, which, in this case, include a wide zoom range. Samsung's WB700 supersedes the WB600, bringing a slimmed-down look, more pixels and a wider 18x optical zoom, which equates to a class-leading 24-432mm.

BUILD AND HANDLING

There have been a few tweaks to the body design, but the WB700 is similar to its predecessor. It is made from a conventional tough plastic with a smooth finish, which is expected from a camera at this level. In fact, it is very similar to Panasonic's Lumix DMC-TZ20. At 24.9mm, the body is 20% thinner than Samsung's earlier WB models, although with its contoured grip and lens it measures closer to 33mm deep. Meanwhile, the grooves that help the thumb grip the camera have been moved from a fairly natural place to a slightly awkward position on the right edge.

All buttons are well placed, although I find their build quality a little on the flimsy side. A function button provides access to key controls, and while the custom button is set

to exposure compensation as default, it can also control ISO or white balance. PASM control is via the dial on top, although when using one of these modes the camera has a tendency to prompt the user to switch to the smart auto mode, which can be frustrating.

Users familiar with more highly specified Samsung models will soon get used to the WB700. It offers a similarly intuitive menu, and can display the histogram in live view and post-capture. Likewise, there are plenty of controls both pre- and post-capture, including the ability to apply all smart filters to still images. However, some smart filters, such as 'old film', are not possible with the video mode.

PERFORMANCE

There is no doubt that the WB700's wide zoom lens is a big selling point, and I enjoyed its range in a number of situations. It takes almost 4secs to zoom between each extreme. I found I could achieve sharp images at 1/60sec with a steady hand, and even 1/30sec when resting against a surface. Samsung's dual IS mode is designed to help reduce the effect of camera shake, particularly nearer



The 18x optical zoom is equally able to capture wide vistas and telephoto images



'Users familiar with more highly specified Samsung models will soon get used to the WB700'

the 432mm end of the focal range. In this shooting mode there are no exposure controls, but it is possible to achieve sharp images at 1/15sec.

My main concern was the 14.2 million pixels crammed onto a 1/2.33in (6.16x4.62mm) sensor. I found the image quality on the whole to be fairly standard for a camera at this level, which is impressive given the wide range of zoom, and the smart auto mode generally selects the most appropriate exposure settings. The quality of the images at telephoto settings is good, although generally image detail in JPEG files is a little soft and smudgy, and benefits from a bit of sharpening in post-production.

As with previous models in the WB series, the ISO range of the WB700 remains at ISO 80-3200. This is a wise decision because images at ISO 3200 are very noisy. In fact, noise becomes quite evident at ISO 400. Generally, I opted to stick to ISO 100 for optimum image quality. At this setting, resolution detail reaches 20 on our charts, which is good for a camera of this level. Also, there is ample detail recoverable from dark shadow areas, but at higher sensitivities this renders greater levels of noise.

Videos are possible at 720p, and Samsung claims to have audio noise-reduction technology for the zoom on videos. There is certainly minimal noise, but in quiet situations it is still audible. AP

Verdict

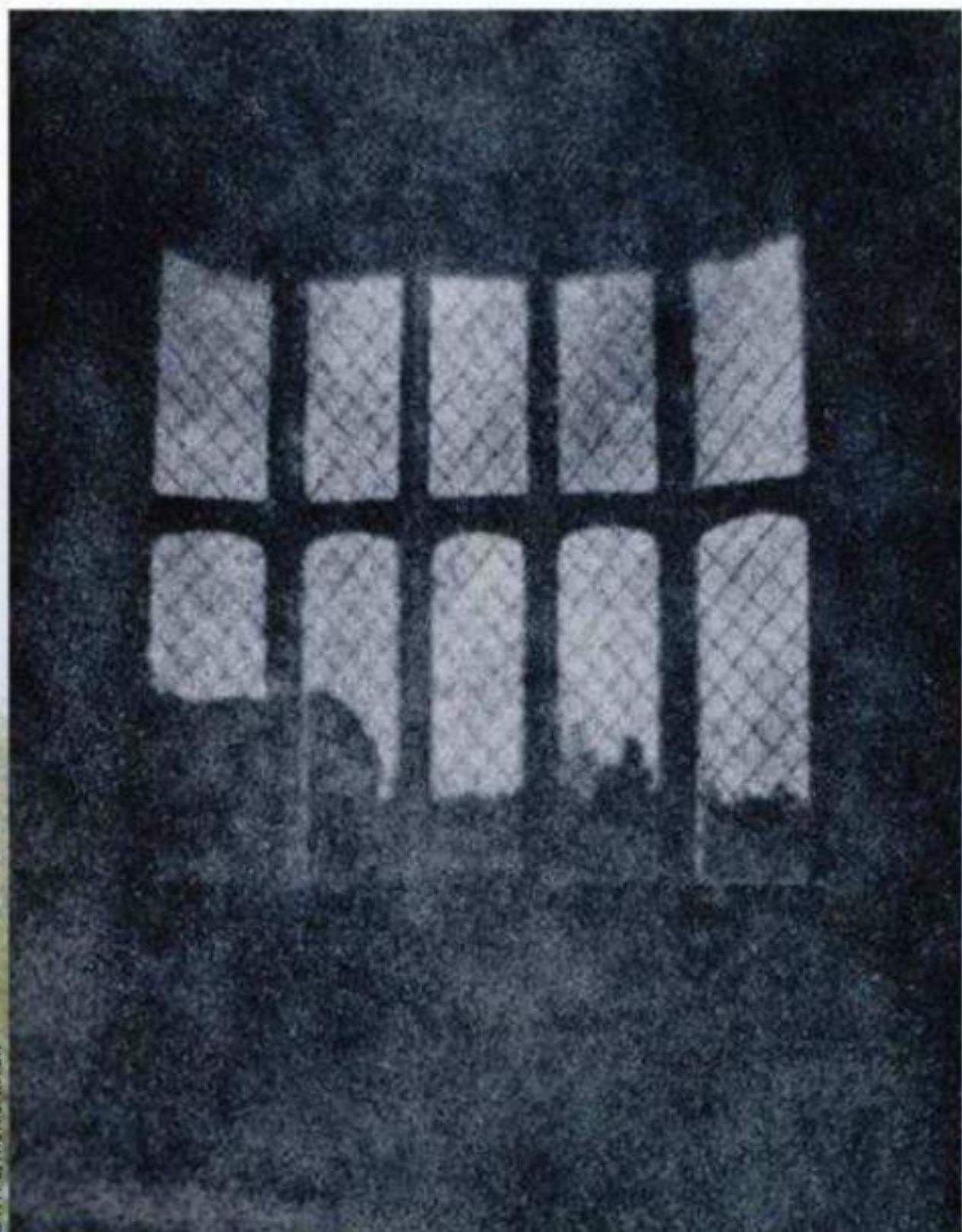
LIKE many travel zoom compact cameras, the WB700



is incredibly versatile and packed with solid features, and it offers fairly standard image quality. It is a reasonably priced camera, but the Panasonic Lumix DMC-TZ20, while more expensive, offers a better feature set and is the better option for now.

JOIN THE EDITOR

ON 8 JULY AT LACOCK ABBEY – THE HOME OF FOX TALBOT
FOR A PHOTOGRAPHIC DAY INCLUDING A TWO-COURSE LUNCH



©NPL/NICK CARTER

Photograph of a print from Fox Talbot's first negative of the Oriel Window, 1835, in the South Gallery at Lacock Abbey

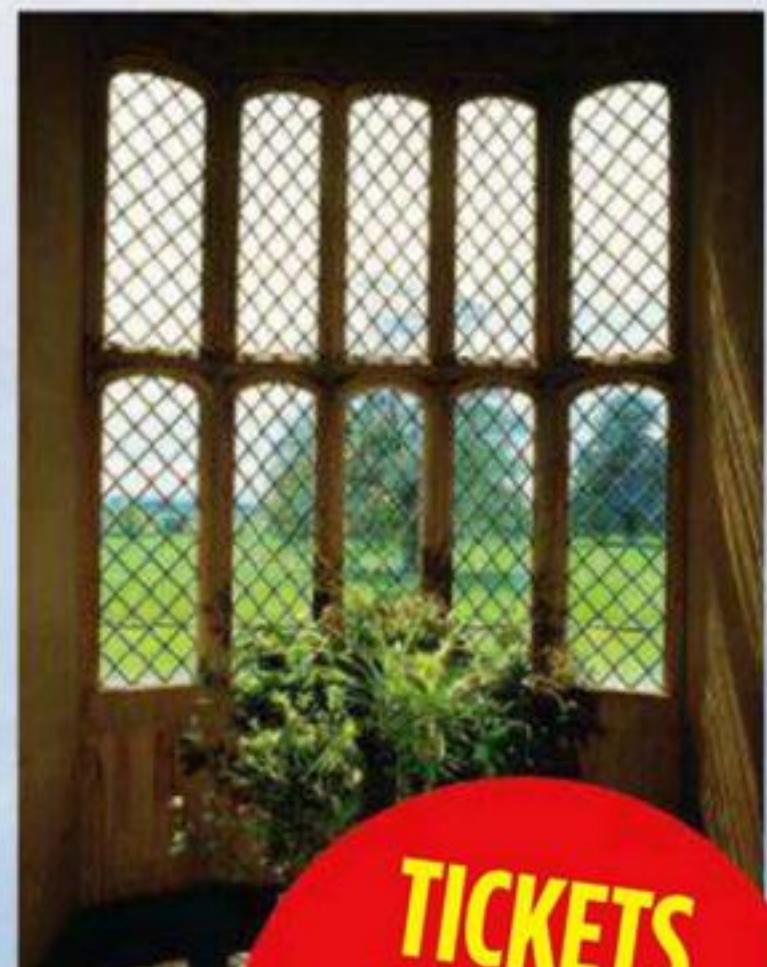
Join AP Editor **Damien Demolder** for lunch and a day of photography at Lacock Abbey, home of William Henry Fox Talbot, the father of British photography



The Fox Talbot Museum at Lacock Abbey houses the cameras and equipment William Henry Fox Talbot, the father of British photography, used in the development of the calotype process in the 1840s. You will be able to see the objects he photographed, his publications and some of his personal items, as well as the famous lattice window used as the subject of his first negative (see right).

Join AP editor Damien Demolder for lunch and a day of photography at Lacock Abbey on 8 July 2011. With time for a guided tour of the Fox Talbot museum, as well as to make the most of the splendid grounds of this historic National Trust property, this promises to be an interesting and enjoyable day.

A two-course lunch will be included at the Sign of the Angel, a 15th century inn nestled in the heart of the picturesque village of Lacock, after which you will return to the Abbey to capture the architectural wonders of the building itself and the delightful Wiltshire countryside that surrounds it.



©NPL/ANDREW BUTLER

TICKETS
£125

ITINERARY

- | | |
|-------------|------------------------------------|
| 10.00 | Arrive at the Abbey |
| 10.15-10.30 | Introduction |
| 10.30-12.30 | Fox Talbot Museum and Abbey |
| 12.30 | Lunch at The Sign of the Angel Inn |
| 14.15 | Fox Talbot Museum and Abbey |
| 16.30 | Tea and coffee and a goody bag |
| 17.00 | End of day |

WHEN AND WHERE

- | | |
|-----------|---|
| Date | 8 July 2011 |
| Time | 10am-5pm |
| Location: | Lacock abbey, Wiltshire |
| Tickets | £125 |
| To book | Please call 0203 148 4326/1 or email spiadmin@ipcmedia.com for further information |

LUNCH
AT THE
SIGN OF THE
ANGEL INN

For further details visit www.amateurphotographer.co.uk/dayoutwiththeeditor or call 0203 148 4326

CONDITIONS The photography day is for up to 48 readers only. In the event that there are not enough bookings, the event will be cancelled until further notice and all monies paid will be refunded. Price includes a photographic day with the editor, entry to Lacock Abbey and the Fox Talbot Museum, demonstrations, facilities, lunch at the Sign of The Angel Inn and light refreshments.

©NPL/ANDREW BUTLER



londoncameraexchange

Part Exchange Deals!

Nikon D5100

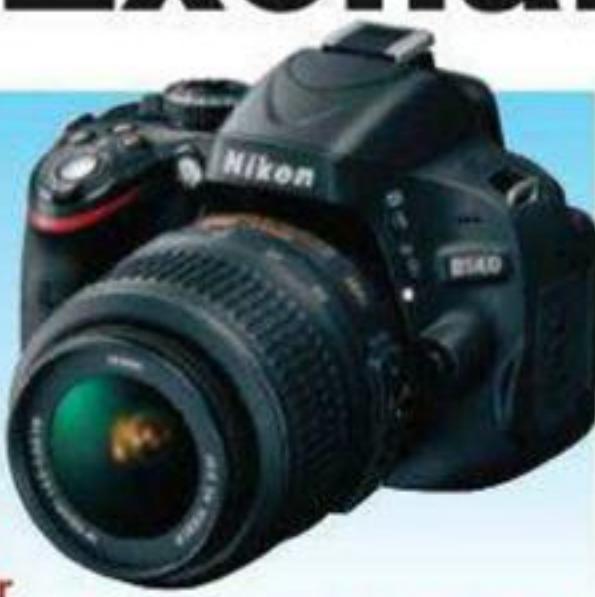
c/w 18-55VR plus Nikon gadget bag

- 16 megapixel
- Full HD movie

Why choose Nikon -
ask an expert in store

**ONLY
£549.95**

when you trade in your
D40 or D60 & 18-55 lens in good working condition



Nikon D3100

c/w 18-55 plus FREE
Nikon bag & 4GB Card

- 14.2 megapixel
- 3.0" LCD monitor
- HD movies

ONLY £399.00

After £30 cashback you pay £429.99 (cashback starts 3/6/11)



LATEST USED EQUIPMENT

Nikon 85mm F1.4 AF-D - £749
Nikon D70 + 18-70 - £249
Canon 1000D + 180-55is - £299
Canon 20D Body - £219
Canon G3 - £79
Canon 55-250is lens - £159
Sony 50mm f1.8 - £99
Sony 55-200 SAM - £109
Sony VG-B30 Grip - £89
Olympus 40-150mm 4/3 lens - £99
Sony Alpha 300 + 18-55 - £269
Panasonic TZ-10 blue - £199
Canon 350D + 18-55 - £199
Sigma 17-35 F2.8 N/AF - £259
Tamron 90mm Macro P/K - £149
Sony NEX 5 + 18-55 - £399
Sony TG3 HD camcorder - £299
Weston lightmeter - £39
Mamiya C3 + Prism TLR - £129
Opticron Mighty Midget V2 + 27x - £179

NIKON PREMIER DEALER

53 The Horsefair, Broadmead, Bristol
NEXT TO DEBENHAMS 01179 276 185

Nikon 85mm F1.4 AF-D - £749
Nikon D200 Body - £399 4*
Nikon 18-70mm F3.5-4.5 with hood - £149 4*
Nikon 18-135mm AF-S G - £149 3*
Nikon 70-300mm AF G - £99 5*
Nikon Coolpix 4500 - £99 4*
Nikon F65 & 28-80mm lens - £69 4*
Nikon 24-120 VR F3.5-5.6 - £399 5*
Leica M8.2 Black Paint Finish - £2299 5*
Leica 14-50mm F2.8-3.5 4/3rds fit - £399 4*
Canon 50mm F1.8 AF (older style) - £49 3*
Canon 17-85mm F4-5.6 IS - £219 4*
Canon T90 Body - £89 4*
Minolta 85mm F1.4 AF - £599 5*
Minolta 24-105mm AF lens - £199

LEICA SPECIALIST DEALER

3 Alliance House, Baldwin St, Bristol
NEXT THE HIPPODROME 01179 291 935

Nikon D2x body - £699.99
Nikon D200 body - £399.99
Nikon D80 body - £349.99
Nikon 24-120mm f3.5-5.6G VR - £399.99
Nikon 105mm f2.8G ED VR - £499.99
Canon 60D body - £750
Canon 15-85mm f3.5-5.6 IS USM - £450
Canon EOS 550D + 18-55mm IS lens - £509.99
Canon 70-300mm f4.5-5.6 IS Diffractive Optics - £599.99
Sigma 150-500mm APO OS Canon fit - £699.99
Sigma 15-30mm f3.5-4.5 Canon fit
Sigma 105mm f2.8 Macro Nikon fit - £299.99
Sigma 135-400mm f4.5-5.6D Nikon fit
Panasonic DMC-L10 + 14-50mm lens - £299.99
Pentax K200D + 18-55mm lens - £329.99
Samsung GX1s + 18-55mm lens - £249.99
Olympus E-500 + 14-45mm lens - £199.99
Olympus E-410 + 17.5-45mm lens - £199.99

NIKON PROFESSIONAL DEALER

13 Cheap Street, Bath
NEXT TO THE ABBEY 01225 462 234

Now available
in Sony Fit

Marumi Ring Flash

Shoot close-ups like a Pro.
Make MACRO easy!

- The Flash consists of a main control unit which fits directly onto the camera hot shoe, and a separate ring light unit which connects to the lens filter thread. It is ideal for Macro / Close-up photography as the flash light source is positioned directly between the camera lens and subject, allowing for even / shadowless illumination.
- The Ring Flash has a 14m guide number (100 ISO) and features auto TTL exposure. The lens mount is 52mm, with stepping rings included for 55mm, 58mm, 62mm and 67mm sizes.
- The Marumi Ring Flash is available in Canon, Nikon or Sony fit and is compatible with their ETTL / ETTL11 and i-TTL flash metering systems.

Amateur Photographer Magazine

"Particularly suited to those photographers who are experimenting with macro photography for the first time." Richard Sibley

"Excellent value"



a major supplier to the retail photographic industry for over 30 years

For more information and a list of stockists, please visit www.kenro.co.uk

Kenro Ltd, Greenbridge Road, Swindon, SN3 3LH t: 01793 615836 f: 01793 530108 e: sales@kenro.co.uk

ASK AP

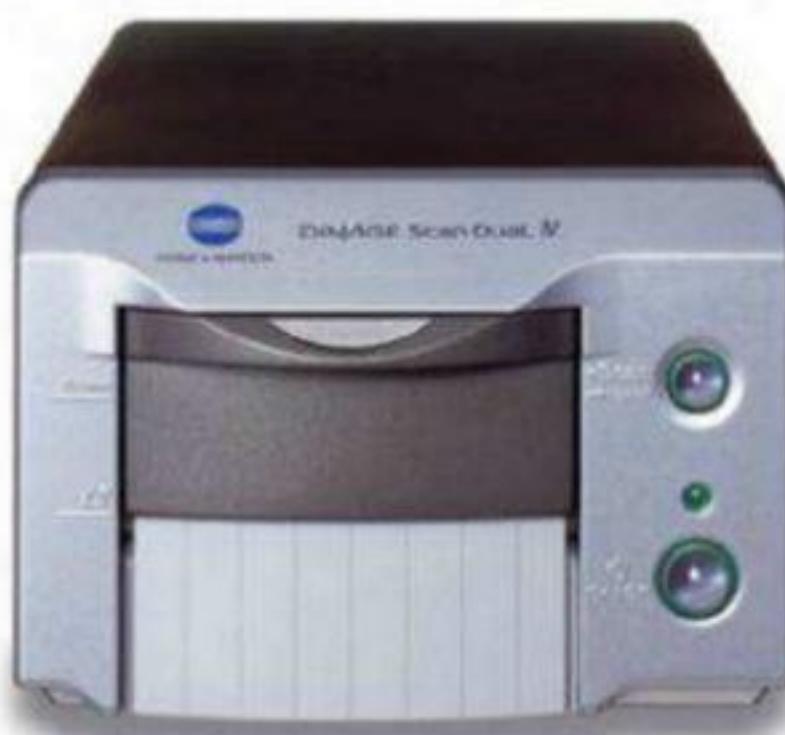
Let the AP team answer your photographic queries

NEVER THE TWAIN

Q I have a Minolta Dimage Scan Dual IV scanner, which works well with Adobe Photoshop Elements 7 but doesn't work with version 9 to which I have just upgraded. I used to choose File>Import>DS-DUAL 4 1.0 and start my scanner, but with Elements 9 the only options in the File>Import menu are Frame from Video and WIA Support. There is no mention of my scanner. How can I get the hardware working again with the new software? **John Clayton**

A The Minolta Dimage Scan Dual IV is a terrific piece of kit and much better than many of the film scanners available today, so you are right to keep it going, John. Software support is becoming a problem with many old scanners, as operating systems continue to develop and scanner software becomes unsupported.

Your Minolta scanner was using something called TWAIN to import straight into Photoshop Elements (some suggest this stands for 'technology without an interesting name'). TWAIN is no longer installed as part of Elements 9, which is why the scanner isn't appearing with the other import options in the File menu. This is a known issue and there



is advice on the Adobe website at <http://adobe.ly/ku6HGC>, with instructions that both Windows and Mac users can follow to rectify the problem. **Ian Farrell**

GPS ON DSLRS

Q Is there a technical reason why GPS is not built into DSLRs? I would expect a camera like the new Nikon D5100 to have this by now. **Richard Patrick**

A I can't think of a technical reason for the omission of GPS from DSLR cameras and we might see the feature included on future models if there is significant customer demand. This is exactly the type of specification we see added to cameras once the actual picture-taking side of technology reaches a temporary plateau.

The only problem with GPS is the extra battery life it requires, which is considerable. Also, at least with an external unit you have the option to pay for the feature if you really want it. **Ian Farrell**

AGENCY ADVICE

Q I'm a published amateur photographer who has a passion for floral and nature images. I've recently approached two large photo agencies and both want to sign me up. The

problem is I'm unsure if signing with a large agency will just make me a very small fish in a very big pond. Should I be looking to sign with a smaller agency, or would the larger agencies generate more opportunities for sales?

Darren Seymour

A I'm afraid this is very much a try-it-out-and-see-type situation, Darren. Small stock libraries sometimes have the edge when it comes to specialised niche markets, such as aerial, underwater or scientific photography. But the larger libraries have more clout when it comes to selling your images to a broader customer base, which you could argue applies to your floral and nature images.

Read through the terms and conditions of each library before making a decision. Look for the get-out procedure and what you have to do in terms of notice period to leave. I suggest trying one and evaluating its performance over 6-12 months. If the agency is not delivering you a decent return, try somewhere else. Also, compare any extra facilities and support they give you. Is

there a blog or newsletter that will give you advice on what subjects are selling well? Do also appreciate that the return you get from a stock library depends on the number of images you have with it. Once you have made your initial subscription, keep your collection topped up with new images. **Ian Farrell**

SCANNING BLACK & WHITE

Q I have read that I shouldn't use the Digital ICE dust-reduction feature on my Canon scanner with black & white film, but I've been scanning Ilford XP2 negatives with this feature for years and it works brilliantly. Why should I avoid Digital ICE with black & white? It seems to me that older negatives are ones most in need of digital cleaning up anyway. **Barry West**

A It's true that Digital ICE, and equivalent technologies, do not work on conventional black & white films. This is because their base is opaque to infrared light, which is used by the scanner in the dust-reduction process. Ilford XP2, however, has a base layer that is compatible with infrared because it is based on C-41 chemistry, being processed in the same way as colour film on the high street. **Ian Farrell**

FILM PRODUCTION

Q Has Fujifilm discontinued all Fujifilm C-41 [colour negative] professional films except 400H, which would mean that the Pro 160 series and Reala have been discontinued in 120-roll format? **Alan Varty**

A We asked Fujifilm to clarify this and a company spokesperson stated: 'We still produce the following colour negative film within the pro range: Reala in 35mm and 120 format; Pro 160C in 35mm; Pro 160NS in 120 format and 4x5 (the same emulsion as the Pro 160S); and Pro 400H in 35mm and 120 format.'

I hope this helps. I'm afraid that, as time goes on, we will see the disappearance of many films, but hopefully manufacturers like Fujifilm, Kodak and Ilford will support the film-shooting community so long as is financially possible. **Ian Farrell**

f/AQ

Tethered shooting

Tethered shooting used to depend on using the software that came with your camera, but manufacturers have never had a great reputation for putting out easy-to-use programs. However, Adobe makes great imaging software, and it was a welcome update when Lightroom 3 added tethered shooting to its features list.

The problem is, though, that tethered shooting support is only available for

WEATHER FORECAST

Q I recently bought a Nikon D300S, which has weatherproof sealing around the body. Could you tell me how weatherproof the body is? Should it be able to withstand heavy showers or just the odd drop of rain? Have any independent tests been carried out under various weather conditions? **Rick Fisher**

A Camera manufacturers are very noncommittal about the degree of weatherproofing on their cameras, perhaps because they don't want lots of complaints when people take things too far. While switches and dials can be weatherproofed successfully, the problem with most cameras is that they have a big hole in the front for a lens, which obviously means that total immersion in water is a no-no.

I have been caught out in a downpour with my Nikon D700 and AF-S 24-70mm f/2.8G ED lens, and feared the worst by the time I got to shelter, only to find that everything was fine. I wiped the exterior of the camera with a towel and made sure the camera was dry before I removed the lens.

It's hard to answer your question accurately, but I'd offer the following two pieces of advice: the degree of weatherproofing is probably better than you think it is; and you are right to remain cautious and try to avoid bringing your camera into contact with water in the first place. I believe weatherproofing is meant as a reassuring backup, not as a reason to leave your gear unprotected from the elements.

Incidentally, a few months ago a senior Leica person demonstrated how weatherproof its £20,000 S2 camera is by emptying a pint of water over it. Now that is confidence for you!

Ian Farrell



Canon and Nikon DSLRs, which are already served by some of the better tethered shooting solutions. So what about those of us with Olympus, Pentax or Sony cameras?

Fortunately, Lightroom has a workaround feature that lets you use the camera manufacturer's software to transfer files from the camera and Lightroom to show them. This is great if you already use Lightroom for the rest of your workflow.

First, set up the camera manufacturer's tethered shooting application to save your files in a specific directory on your hard disk. For Olympus users this will be Studio 2 (trial version from www.olympus.co.uk) and for Sony shooters an application called Remote Control may have been included with your camera, although not all are supported.

FROM THE AP FORUM

Blot on the landscape

Heavy asks I have a blot on the landscape, but not on my lens. I have a Nikon D40, which has been a great camera, but recently a mark has appeared in the centre of all my images. There appear to be no marks on any part of the lens, and I don't know what else could be causing this problem. Can anyone help?

Nimbus replies This sounds like dust on the sensor. It will probably appear worse at smaller aperture settings.

Heavy replies Is this something I can sort myself or should I consult an expert?

AlexMonro replies A shot of a blank sky at f/22 is usually the best way to reveal dust on the sensor, which tends to be most apparent at small apertures. If you need to clean the sensor, the first thing to try is a blower, such as the Giotto's Rocket Air Blower (www.giottos.com), to blow loose dust off the sensor. Take the camera into the least dusty room (the bathroom is often good) and remove the lens, while holding the lens mount downwards. Now give a few puffs with the blower into the mirror box, being careful not to touch the end of the nozzle on anything. Still holding the camera mount downwards, replace the lens. Take a shot of blank sky (or a blank wall) at f/22 and see if the dust has gone. If that doesn't work, you could try using a wet clean, or if you're unsure, you might prefer to pay your local camera shop to do a clean. Whatever you do, don't blow into the mirror box yourself.

Pentax users had their tethered solution discontinued recently, but the excellent freeware alternative PK_Tether is available for download from www.pktether.com.

Once set up, launch Lightroom and choose File>Auto Import>Auto Import Settings... In the dialogue box, set the Watched Folder location to the directory specified in the tethering software. Also, choose a new folder for the Move to... location. Lightroom has to copy the file from one place to another in order to import it. Set other options as required (such as metadata) and you are good to go. Start shooting and the camera software will transfer the file, only to have Lightroom import it and show it to you full screen with adjustments. **Ian Farrell**

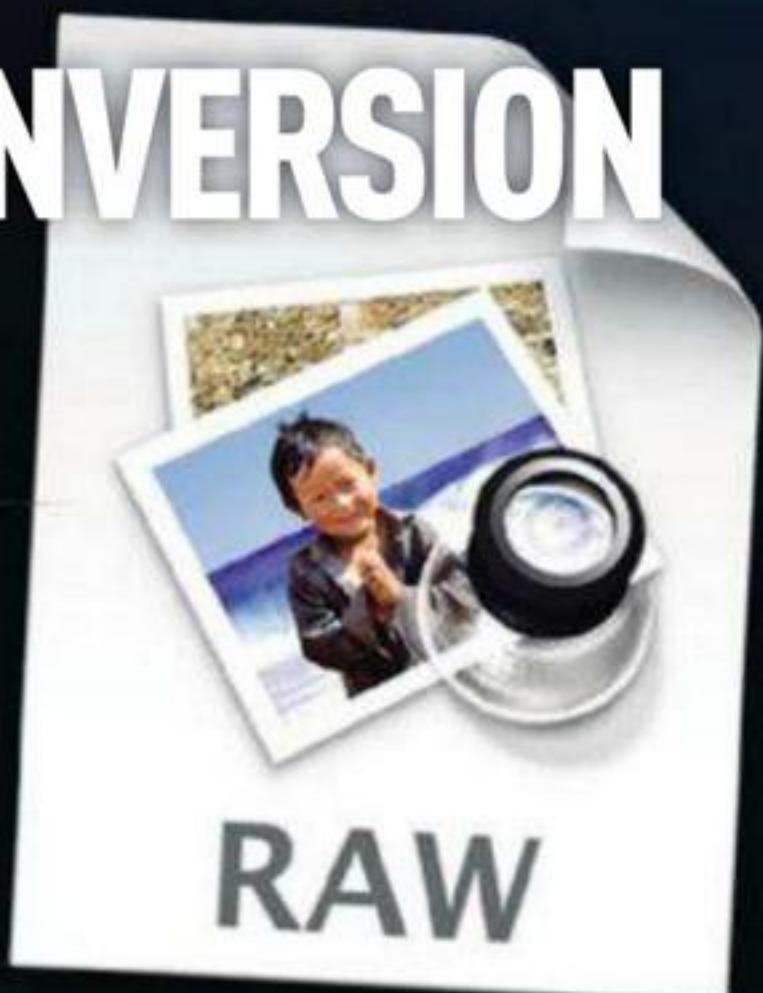
In next week's AP

On sale Tuesday 28 June

EXPERT ADVICE

RAW CONVERSION

In the first of a five-part series, we look at the benefits of using raw format and explain how to get the best out of your files



APOY ROUND 6

APOY 2011

PEOPLE AT HOME

We've Canon prizes worth more than £1,950 in our APOY competition

AP EXPLAINS

DEPTH OF FIELD

Richard Sibley shows you how to use depth of field creatively

ON TEST



SONY ALPHA 35

Tim Coleman tests Sony's second-generation SLT camera, the 16.2-million-pixel Alpha 35

ACTION IMAGES

LET BATTLE COMMENCE

Re-enactment enthusiast **Robert Falconer** shares his advice on how to capture dramatic battle scenes





Only £3600

USED Cameras

LEICA M6 Silver Ex++	£799
M6 TTL Black Ex++	£899
M7 Black 0.85 Mint	£1799
MINOLTA X300 & 50mm f1.7 Ex++	£79
X500 & 50mm f1.7 Ex++	£89
NIKON - AF & MANUAL F90X Body Ex+	£109
FM Body Ex++	£99
OLYMPUS OM30+50mm f1.8 Ex++	£99
OM1 & 50mm f1.8 Ex++	£129
PENTAX K1000 Body Ex++	£79
K1000 & 50mm f2 Ex++	£129
MX & 50mm f1.7 Black Ex++	£139
ME Super & 50mm f1.7 Ex++	£79
MISC Voigtlander Bessamatic CS & 50mm f1.8 Ex++	£129
Lordomat C35 & 50mm f2.8 Ex++	£149

USED Lenses

LEICA 9cm f4 Elmar Ex++	£149
NIKON AF, AI, AIS 18-35mm f3.5-4.5 ED	£319
24mm f2.8 AI Ex++	£179
35-105mm f3.5-4.5 AIS Ex++	£119
50mm f1.4 AIS Ex++	£130
Tokina 80-400mm f4-5.6 AF Ex++	£499
OLYMPUS 14-45mm f3.5-5.6 4/3 Mint	£89
28mm f2.8 OM Ex++	£69
28-48mm f4 OM Ex++	£129
50mm f3.5 Macro OM Ex++	£119
50-250mm f5 OM Ex++	£299
2x-A Tele Converter OM Ex++	£69
PENTAX PK, PKA, M42 20mm f4.5 M42 Ex++	£299
40mm f2.8 Pancake PK Ex++	£129
50mm f1.7 KM Mint	£39
85mm f2.2 Soft PK Mint	£349
300mm f4 M42 Ex++	£199
BRONICA SQ AM Body & 105mm f3.5 & WLF & 645 Back Ex++	£449
40mm PS f4 Ex++	£349
50mm PS f3.5 Ex++	£299
65mm PS f4 Ex++	£249
110mm PS f4 Marco Mint	£349
150mm PS f4 Ex++	£199
250mm PS f5.6 Ex++	£299
SQ AE Finder Ex++	£199
MISC Contax 90mm f2.8 Ex++	£119
Contax TLA 200 Flash Ex++	£119
70-210mm f4 FD Mint	£69
Rollei Mutar 0.6X Ex++	£79
Rollei Mutar 1.7X Ex++	£79
FLASHGUNS Olympus T20 Ex++	£29
Olympus T32 Ex++	£49
Olympus F280 Ex++	£99
Nikon SB-22S Ex++	£39

USED Special

Nikon 14mm f2.8D Mint -	£699
-------------------------	------

USED Specials from our YATE BRANCH

Canon 180mm f3.5L USM Macro Ex++	Only £999
Canon 100-300mm f5.6 EF Mint	£99
Nikon SB24 Flashgun Ex++	£89
Olympus 40-150mm f4.0 ED	£199
Olympus 85-250mm f5 Ex++	£175
Bronica SQ 120 Back Ex++	£80
Weston Master V Ex++	£49

CALL 01454 325302 to enquire or order anything in this box

USED Lenses

CANON - FD, EF & EFS
16-35mm f2.8L Ex++
17-40mm f4 L Mint
20mm f2.8 FD Ex++
20-35mm f3.5-4.5 EF Ex++
28mm f2.8 FD Ex++
80-200mm f2.8 L EF Ex++
70-210mm f4 FD Ex++
70-300mm f4.5-5.6 DO Ex++
75-200mm f4.5 FD Ex++
100-200mm f5.6 FD Ex++
1.4x Extender EF Ex++
Sigma 2x Teleconverter Ex++
NP-E3 Battery Mint

Panasonic HDC-TM900

3MOS system • 14.2 megapixel Leica Dicamar lens with 12x optical zoom • 3.5" screen Full HD recording • 32GB memory built-in

£799

Panasonic HDC-SD800

3MOS system Full HD recording 3" touch screen 12x optical zoom

£549

Panasonic LUMIX G Micro System GH2 14-140mm lens kit

16 megapixel sensor with 3" touch screen, double live view & Full HD movies

£1079

Panasonic GF2 14-42mm lens kit

12.1 megapixel sensor with 3" touch screen & Full HD recording

£499

OLYMPUS TG-810 TOUGH

14 megapixel 5x optical zoom Water, shock, dust & freeze proof

£279

OLYMPUS SZ-30MR

16 megapixel 24x optical zoom 3" screen Full HD recording

£299



New low price

Only £699



Only £999



£99

Nikon SB24 Flashgun

£89

Olympus 40-150mm f4.0 ED

£199

Olympus 85-250mm f5

£175

Bronica SQ 120 Back

£80

Weston Master V

£49

CALL 01454 325302 to enquire or order anything in this box

Part exchange is welcome, please call for an estimate

ZEISS Lenses Now At Ace Cameras

Full range available, call or see our website for details

Canon ZE & Nikon ZF.2 Fit

Leica M ZM Fit

18mm f3.5 Distagon T* £1140 15mm f2.8 Distagon T* £3318

21mm f2.8 Distagon T* £1413 18mm f4 Distagon T* £1092

25mm f2.8 Distagon T* £864 21mm f2.8 Biogon T* £1069

28mm f2 Distagon T* £1048 21mm f4.5 C-Biogon T* £912

35mm f2 Distagon T* £820 25mm f2.8 Biogon T* £912

50mm f1.4 Planar T* £589 28mm f2.8 Biogon T* £815

50mm f2 Makro Planar T* £1049 35mm f2 Biogon T* Ikon £815

85mm f1.4 Planar T* £1039 35mm f2.8 C-Biogon T* £599

100mm f2 Makro Planar T* £1549 50mm f1.5 C-Sonnar T* £899

50mm f2 Planar T* £639 85mm f4 Tele-Tessar T* £738

Some SLR lenses available in ZK & ZS mounts

ZM lenses available in black or silver

www.acecameras.co.uk

24 hour despatch £10 (small items £6) • Open Mon - Sat, 8.45am - 6.00pm

Prices & details correct at time of print & include VAT • E&OE



SRS Microsystems

www.srsmicrosystems.co.uk

Mail Order Hot Line 01923 226602

PENTAX



Body Only

£899



Body + 18-55 DAL

£399



From **£8999**



Rental Service

www.srsmicrosystems.co.uk



Body

£599

+ 18-55mm IS **£699**



Body

£789

+ 18-135mm IS **£989**



Body

£1199

+ 18-135mm IS **£1439**



M7



Digital Photography

CANON EOS 1D MK II 8.2 Mp COMP WITH ALL ACCESS	MINT BOXED £699.00
CANON EOS 20D 8.0 Mp COMPLETE WITH ALL ACCESS	MINT BOXED £215.00
CANON EOS 30D 8.0 Mp COMPLETE WITH ALL ACCESS	EXC+ £245.00
CANON EOS 40D 10.1 Mp COMPLETE WITH ALL ACCESS	MINT BOXED £445.00
CANON EOS 500D 6.0Mp WITH CANON 18-55 EFS LENS	MINT BOXED £175.00
CANON EOS 500D 1.1 Mp COMPLETE WITH ALL ACCESS	MINT £395.00
CANON EOS 1000D BODY WITH CANON 18 - 55 LENS	MINT BOXED £245.00
CANON POWERSHOT G6 + ALL ACCESS	EXC+ BOXED £115.00
CANON 220 EX SPEEDLITE	MINT £69.00
CANON 270 EX SPEEDLITE	MINT BOXED £115.00
CANON 550 EX SPEEDLITE	MINT BOXED £215.00
CANON 580 EX SPEEDLITE	MINT BOXED £265.00
CANON 580 EX MK II SPEEDLITE	MINT BOXED £315.00
CANON MR-14EX MACROLITE RING FLASH	MINT £375.00
CANON BG-E2 BATT GRIP FOR EOS 20D/30D/40D	MINT BOXED £69.00
CANON BG-E2N BATT GRIP FOR EOS 20D/30D/40D/50D	MINT BOXED £99.00
CANON BG-E3 BATT GRIP FOR EOS 350D/400D	MINT BOXED £65.00
CANON BG-E4 BATT GRIP FOR EOS 5D	MINT BOXED £115.00
CANON CP-E4 POWER PACK FOR ALL EX FLASHGUNS	MINT BOXED £119.00
CANON ST-E2 SPEEDLESTE TRANSMITTER	MINT BOXED AS NEW £145.00
CONTAX SL300R T DIGITAL	MINT BOXED £99.00
FUJI FINPIX REAL 3D W3 10Mp HD MOVIE (LATEST)	NEW £299.00
FUJI ST7000 FINPIX DIGITAL 6.3Mp 6X ZOOM COMPLETE	MINT BOXED £89.00
NIKON D1X BODY 6Mp COMPLETE (VERY LOW USE)	MINT BOXED £445.00
NIKON D90 BODY COMPLETE (ONLY 1654 ACTUATIONS)	MINT BOXED AS NEW £465.00
NIKON D70S BODY COMPLETE (ONLY 480 ACTUATIONS)	MINT BOXED AS NEW £275.00
NIKON D80 BODY 10.2Mp WITH ALL ACCESSORIES	MINT BOXED £135.00
NIKON D100 + MB-D100 GRIP COMPLETE WITH ACCESS	MINT £199.00
NIKON D100 BODY COMPLETE WITH ALL ACCS	MINT BOXED £179.00
NIKON SB-800 SPEEDLIGHT	MINT BOXED £245.00
NIKON SB-400 SPEEDLIGHT	MINT BOXED £99.00
NIKON SB-500X SPEEDLIGHT	MINT BOXED £59.00
NIKON EM-140 DG MACRO FLASH FOR NIKON ITTL	MINT BOXED £199.00
Nikon MB-D80 BATT GRIP FOR D90/D80	MINT £99.00
CAPTURE NX EDITING AND PROCESSING SOFTWARE	MINT BOXED £95.00
Nikon EH-A4 ADAPTER FOR D2H/D2X/D3/D3X	MINT BOXED AS NEW £69.00
Nikon EH-5 MAINS ADAPTER FOR D50/D70/70S/100	MINT BOXED £49.00
Nikon MC-36 REMOTE CONTROL	NEW £19.00
Olympus EPL2 BLACK WITH 14-42mm LENS COMPLETE	MINT BOXED AS NEW £345.00
Olympus 17mm 1:2.8 ED M.ZUIKO DIGITAL 43nds	MINT AS NEW £225.00
Olympus 9-18mm 14.5M ZUIKO DIGITAL ED MIRC043nds	MINT BOXED AS NEW £399.00
Olympus 14-45mm 13.5/5.6 ZUIKO DIGITAL 43nds LENS	MINT £125.00
Olympus 11-22mm 12.8/3.5 ZUIKO DIGITAL 43nds LENS	MINT UNUSED £399.00
Olympus 40-150mm 14.5/6.3 ZUIKO DIGITAL 43nds LENS	MINT £149.00
Olympus 40-150mm 13.5/4.5 ZUIKO DIGITAL 43nds LENS	MINT BOXED £79.00
Pentax K10 D BODY COMPLETE WITH ALL ACCESSORIES	MINT BOXED AS NEW £275.00
PENTAX 18 - 55mm 13.5/5.6 AL WEATHER RESISTANT	MINT BOXED £115.00
PENTAX BG4 BATTERY GRIP FOR K7	MINT BOXED AS NEW £195.00
PANASONIC G1 BODY KIT WITH PAN 14 - 45mm LENS	MINT BOXED AS NEW £299.00
PANASONIC 7 - 14mm 14 LUMIX VARIO MICRO 4/3rds	NEW £845.00
PANASONIC 14 - 140mm 14.0/5.6 MIRC043rds	MINT CASED £575.00
PANASONIC 45 - 200mm 14.0/5.6 L G OPT STAB MIRC043rds	MINT BOXED AS NEW £219.00
PANASONIC DMW-CGL1E-K GF1 CASE FOR GF1	MINT BOXED £35.00
RICOH R8 DIGITAL 10Mp 71X ZOOM (28-200) 2.75" SCR	NEW £125.00
SONY ALPHA 200 BODY 10.2 Mp WITH CHARGER	MINT £195.00
SONY ALPHA 100 BODY WITH SONY 18 - 70 LENS	MINT £189.00
SONY ALPHA A580 BODY COMP WITH SONY 18-55 LENS	MINT BOXED AS NEW £445.00
SONY ALPHA 50mm 1.4/ F LENS	MINT BOXED £225.00
SONY ALPHA 100mm 12.8 MACRO LENS	MINT BOXED £445.00
SONY ALPHA 24 - 70mm 12.8 ZEISS VARIO-SONNAR ZA SSMT	MINT BOXED £995.00
SONY ALPHA 24 - 105mm 13.5/4.5 ("NEW UNUSED")	NEW £199.00
SONY ALPHA 28 - 75mm 12.8 SAM LENS	MINT BOXED £495.00
SONY ALPHA 18 - 250mm 13.5/6.3 DT SMOOTH AF SAM	MINT-HOOD £299.00
SONY ALPHA 70 - 400mm 14.5/6.3 G SSM LENS	MINT BOXED £175.00
MINOLTA 28mm 12.8 AF MINOLTA/SONY FIT	MINT £125.00
MINOLTA 24 - 105mm 13.5/4.5 AF "D" MINI/SONY FIT	MINT £145.00
TAMRON 70 - 300mm 14.5/6.3 LD MACRO SONY FIT	MINT BOXED AS NEW £95.00
SIGMA 2.0 APO DG TELECONVERTER FOR SONY ALPHA	MINT BOXED AS NEW £145.00
SIGMA EM 140 DG MACRO FLASH FOR SONY ALPHA	MINT BOXED £225.00
SONY ALPHA HVL-F36AM FLASH GUN	MINT CASED £145.00
SONY ALPHA HVL-F58AM FLASH GUN	MINT-CASED £299.00
NISSIN DI 866 PRO FLASHGUN FOR SONY ALPHA	MINT BOXED £145.00

Canon Autofocus, Digital Lenses & Accessories

CANON EOS 1V HS BODY	MINT-BOXED £565.00
CANON EOS 1V BODY	MINT-BOXED £499.00
CANON EOS 1NRS BODY	MINT-BOXED £465.00
CANON EOS 1NRS BODY	MINT-BOXED £425.00
CANON EOS 1NHS	MINT-BOXED £299.00
CANON EOS 3 BODY	MINT-BOXED £169.00
CANON EOS 5 BODY	EXC++ £60.00
CANON EOS 33V BODY COMPLETE WITH BATTERY GRIP	MINT £95.00
CANON EOS 3000N BODY	MINT-£30.00
CANON EOS 500N BODY	MINT-£49.00
CANON EOS 650 BODY	EXC++ £30.00
CANON EOS RT BODY (PRICAL MIRROR)	MINT-£99.00
CANON 24 - 70mm 12.8 USM "L"	MINT BOXED £849.00
CANON 24 - 105mm 14 USM "L" IMAGE STABILIZER	MINT BOXED £745.00
CANON 24 - 105mm 14 USM "L" IMAGE STABILIZER	MINT CASED £699.00
CANON 35 - 350mm 14.5/6.3 USM "L"	MINT CASED AS NEW £999.00
CANON 70 - 200mm F2.8 USM "L" IMAGE STABILIZER	MINT BOXED AS NEW £1,175.00
CANON 80 - 200mm 12.8 USM "L" SUPERB SHARP LENS	MINT BOXED AS NEW £575.00
CANON 100 - 400mm 14.5/6.3 USM "L" IMAGE STABILIZER	MINT BOXED £1,045.00
CANON 100 - 400mm 14.5/6.3 USM "L" IMAGE STABILIZER	MINT-CASED £995.00
CANON 14mm 12.8 USM "L" COMPLETE WITH HOOD	MINT £1,295.00
CANON 50mm 11.2 USM "L"	MINT BOXED AS NEW £999.00
CANON 85mm 11.2 USM "L" MK II COMPLETE WITH HOOD	MINT £1,395.00
CANON 200mm 12.8 USM "L" MK II COMPLETE WITH HOOD	MINT £499.00
CANON 300mm 14.0 USM "L" IMAGE STABILIZER	MINT BOXED £945.00
CANON 300mm 14.0 USM "L" IMAGE STABILIZER	MINT £899.00
LENSBABY COMPOSER + FISHEYE OPTIC + 2AP KITS	MINT CASED £199.00
CANON 15mm 12.8 FISHEYE LENS	MINT £495.00
CANON 20mm 12.8 USM COMPLETE WITH HOOD	MINT £325.00
CANON 24mm 12.8 EF	MINT BOXED £265.00
CANON 24mm 12.8 EF	MINT £235.00
CANON 50mm 11.8 MK 1 (SUPERB LENS RARE NOW)	MINT £165.00
CANON 50mm 12.5 COMPACT MACRO	MINT £185.00
CANON 100mm 12 USM	MINT BOXED AS NEW £15.00
CANON 17 - 85mm 14.5/6.3 IMAGE STABILIZER	MINT £225.00
CANON 18 - 55mm 13.5/5.6 EF-S II	MINT £59.00
CANON 18 - 55mm 13.5/5.6 EF-S IMAGE STABILIZER	MINT BOXED £125.00
CANON 18 - 135mm 13.5/5.6 EF-S IMAGE STABILIZER	MINT BOXED AS NEW £245.00
CANON 20 - 35mm 13.5/4.5 USM	MINT-£175.00
CANON 28 - 80mm 13.5/5.6 USM	MINT £79.00
CANON 28 - 80mm 13.5/5.6 MK II	MINT £39.00
CANON 28 - 105mm 13.5/4.5 USM MK II	MINT £159.00
CANON 28 - 135mm 13.5/5.6 USM	MINT BOXED £269.00
CANON 50 - 200mm 14.5/6.3 EF USM	MINT-BOXED £115.00
CANON 75 - 300mm 14.0/5.6 USM MK II	MINT BOXED £165.00
CANON 75 - 300mm 14.0/5.6 USM MK III (LATEST)	MINT BOXED AS NEW £165.00
CANON 75 - 300mm 14.0/5.6 MK III	MINT £15.00
VOIGTLANDER BESSA R BODY	MINT-CASED £199.00
VOIGTLANDER BESSA L BODY	MINT-£99.00
VOIGTLANDER 15mm 14.5 S/W HELIAR ASP + FDR (B)	MINT BOXED £279.00
VOIGTLANDER 25mm 14 SKOPAR + HOOD SILVER	MINT BOXED £245.00
VOIGTLANDER 25mm 14 SKOPAR + FINDER SILVER	MINT BOXED £279.00
VOIGTLANDER 25mm 14 COL. SKOPAR VM + FINDER BLK.	MINT BOXED £345.00
VOIGTLANDER 35mm 11.7 ULTRON SILVER + HOOD	MINT BOXED £265.00
VOIGTLANDER 50mm 11.5 NOKTON SILVER	MINT BOXED £299.00
VOIGTLANDER 75mm 12.5 COLOR HELIAR MC CHROME	MINT £275.00
VOIGTLANDER 90mm 13.5 APO LANTHAR (BLK.)	MINT BOXED £229.00
VOIGTLANDER LH1 HOOD FOR 21,25,28mm LENSES	MINT BOXED £39.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R	MINT BOXED £128.00
VOIGTLANDER SCREW TO M LENS ADPTOR	MINT BOXED £35.00
VOIGTLANDER ANGLE FINDER + 15,21,25mm ADPTORS	MINT CASED £299.00
RICOH GR1 DATE BODY PRESENTATION BOX	MINT-BOXED £165.00

Voigtlander & Ricoh & Compacts

VOIGTLANDER BESSA R BODY	MINT-CASED £199.00
VOIGTLANDER BESSA L BODY	MINT-£99.00
VOIGTLANDER 15mm 14.5 S/W HELIAR ASP + FDR (B)	MINT BOXED £279.00
VOIGTLANDER 25mm 14 SKOPAR + FINDER SILVER	MINT BOXED £245.00
VOIGTLANDER 25mm 14 COL. SKOPAR VM + FINDER BLK.	MINT BOXED £345.00
VOIGTLANDER 35mm 11.7 ULTRON SILVER + HOOD	MINT BOXED £265.00
VOIGTLANDER 50mm 11.5 NOKTON SILVER	MINT BOXED £299.00
VOIGTLANDER 75mm 12.5 COLOR HELIAR MC CHROME	MINT £275.00
VOIGTLANDER 90mm 13.5 APO LANTHAR (BLK.)	MINT BOXED £229.00
VOIGTLANDER LH1 HOOD FOR 21,25,28mm LENSES	MINT BOXED £39.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R	MINT BOXED £128.00
VOIGTLANDER SCREW TO M LENS ADPTOR	MINT BOXED £35.00
VOIGTLANDER ANGLE FINDER + 15,21,25mm ADPTORS	MINT CASED £299.00
RICOH GR1 DATE BODY PRESENTATION BOX	MINT-BOXED £165.00



Over
11,000
products
to choose
from

Our passion for photography means we stock

PROFESSIONAL Dealer



Nikon
D3100

15.1 megapixels
3.4 fps
1080p movie mode

D3100 From £398.99

D3100 Body RRP £398.99
D3100 + 18-55mm VR £459



Nikon
D90

12.3 megapixels
4.5 fps
720p movie mode

D90 From £569.99

D90 Body £569.99
D90 + 18-105mm VR £739
D90 + 70-300mm VR £974

D90 RECOMMENDED ACCESSORIES:
Matin Screen Protector for Nikon D90 £10.99
Nikon MC-DC2 Remote Control £25.99
B-Grip Camera Belt-Clip Holder £49.95
Nikon EN-EL3e Battery £57.95
Nikon MB-D80 Battery Grip £149



Nikon
D5100

16.2 megapixels
4.0 fps
1080p movie mode

D5100 From £589

NEW! D5100 Body £589
NEW! D5100 + 18-55mm VR £689

D5100 RECOMMENDED ACCESSORIES:
Nikon MC-DC2 Remote Control £25.99
Nikon EN-EL14 Battery Pack £39.95
Nikon ME-1 Microphone £119
Nikon 55-200mm f4-5.6 G AF-S DX VR IF-ED £242.99



Nikon
D7000

16.2 megapixels
6.0 fps
1080p movie mode

D7000 From £894.99

D7000 Body RRP £1099.99 £894.99
D7000 + 18-105mm VR RRP £1299.99 £1059.99

SAVE UP TO £240 ON RRP



Nikon
D300s

12.3 megapixels
7.0 fps
720p movie mode

SAVE UP TO £401 ON RRP

D300s From £1098

D300s Body RRP £1499.99 £1098
D300s + 16-85mm VR £1543

D300s RECOMMENDED ACCESSORIES:
Lowepro Nova 180 AW Shoulder Bag From £44
Nikon MC-30 Remote Cord 0.8m £67.99
Nikon EN-EL3e Battery £57.95
Giotto's Vitruvian VGR8255 Tripod plus MH5310-630 Ball Head £233.99
Nikon MB-D10 Battery Grip £259
Nikon 105mm f2.8G AF-S IF ED VR £613.99



Nikon
D700

12.1 megapixels
5.0 fps
full frame CMOS sensor

D700 From £1848

D700 Body £1848

D700 RECOMMENDED ACCESSORIES:
Nikon EN-EL3e Battery £57.95
Nikon ML-3 Remote Control Set £203.99
Nikon MB-D10 Battery Grip £259

Nikon Capture NX2 £132.99
Nikon Capture NX2 Upgrade (Capture NX required) £81.99



Nikon
D3s

12.1 megapixels
9.0 fps
720p movie mode
full frame CMOS sensor

D3s Body £3598

D3s Body RRP £4199 £3598

D3s RECOMMENDED ACCESSORIES:
Cokin H250A ND Grad Filter Kit £51.99
Lee Big Stopper 10x Filter £91.99
Nikon EN-EL4a Battery £102.99
Nikon SB-900 Speedlight Flashgun £322.99
Nikon WT4 Kit inc MH18a + Battery £609.99
Nikon 24-70mm f2.8 G AF-S ED £1228
Nikon 14-24mm f2.8 G AF-S ED £1329
Nikon 70-200mm f2.8 G AF-S ED VR II £1634.99



Nikon
D3x

24.5 megapixels
7.0 fps
full frame CMOS sensor

D3x Body £5069

D3x Body RRP £5069

D3x RECOMMENDED ACCESSORIES:
Cokin H250A ND Grad Filter Kit £51.99
Lee Big Stopper 10x Filter £91.99
Nikon EN-EL4a Battery £102.99
Nikon SB-900 Speedlight Flashgun £322.99
Nikon WT4 Kit inc MH18a + Battery £609.99
Nikon 24-70mm f2.8 G AF-S ED £1228
Nikon 14-24mm f2.8 G AF-S ED £1329
Nikon 70-200mm f2.8 G AF-S ED VR II £1634.99

SONY

NEW! NEX-C3 and NEW! A35 Models just launched – see our site for more details.



NEX-5 Silver or Black

14.2 megapixels
7.0 fps
1080i movie mode

£50 CASHBACK*

NEX-5 From £449

Cashback ends 31.08.11

NEX-5 + 16mm From £449 From £399 Inc C/back*
NEX-5 + 18-55mm £509.99 £459.99 Inc Cashback*
NEX-5 + 16mm + 18-55mm £589 £539 Inc Cashback*

A850 Sony Full Frame DSLRs...
Sony A850 Body £1394
Sony A900 Body £2189.99

24.6 megapixels



A33

14.2 megapixels
7.0 fps
1080i movie mode

A33 Digital SLT

A33 Body £499
A33 + 18-55mm £579
A33 + 18-55mm + 55-200mm £716.99

Sony A580 Body £489
Sony A580 + 18-55mm £569
Sony A580 + 18-55 + FREE 55-200mm £569



A55

12.3 megapixels
3.0 fps
720p movie mode

From £589

A55 Body £589
A55 + 18-55mm £649.99

A580 16.2 megapixels

Panasonic



G3

16.0 megapixels
5.0 fps

NEW! G3

PRE ORDER NOW From £539

NEW! G3 Body £539

NEW! G3 + 14-42mm £619.99

GH2 + 14-42mm £739

GH2 + 14-140mm £1049

GF2 + 14-42mm £449

GF2 + 14mm £449

GF2 + 14mm + 14-42mm from £539

G10 + 14-42mm £359

G2

12.1 megapixels

GF2

12.1 megapixels

G10

12.1 megapixels

OLYMPUS



E-PL2 Silver, Black, Red or White

12.3 megapixels
3.0 fps
720p movie mode

E-PL2 From £469.99

E-PL2 + 14-42mm II (Silver, Black, White or Red) £469.99
E-PL2 + 14-42mm II (Silver or Black) £628
E-PL2 + 17mm (Silver or Black) £668.99

E-PL2 + 14-150mm (Silver, Black, White or Red) £719

EP-2

Silver or Black

12.3 megapixels
3.0 fps
720p movie mode

WY

MARCO POLO

PHOTO

TECH

NET

Warehouse Express Showroom

- Touch, Try and Buy latest Cameras
- Expert Advice from our highly trained staff

Open from 10am daily! Frenbury Est. Norwich NR6 5DP.

01603 208761

CALL US Mon-Fri 8am-7pm

Or visit our website at www.warehouseexpress.com

over 11,000 products – Come talk to the experts!

Canon

	EOS 1100D	12.2 megapixels 3.0 fps 720p movie mode		EOS 600D	18.0 megapixels 3.7 fps 1080p movie mode
IN STOCK NOW!	IN STOCK NOW!		IN STOCK NOW!	IN STOCK NOW!	
SAVE UP TO £65 ON RRP			SAVE UP TO £100 ON RRP		
1100D Body RRP £419	£354	600D Body RRP £679	£590.99	550D Body From £509	
1100D + 18-55mm II RRP £499	£448.99	600D + 18-55mm II RRP £769	£687.99	550D + 18-55mm IS £479 Inc Cashback*	£598.95
1100D + 18-135mm IS RRP £949		600D + 18-135mm IS RRP £949	£848.99	550D + 18-135mm £568.95 Inc Cashback*	£764.99
1100D From £354 600D From £590.99				550D + 18-55mm + 55-250mm £734.99 Inc Cashback*	£779.95

Canon EOS 500D
500D + 18-55mm + 55-250mm **£715**

500D RECOMMENDED ACCESSORIES:
Lowepro Rezo 110AW Camera Bag £18.99
Canon LP-E5 Battery £44.95
Canon EF 50mm f1.8 II Lens RRP £129.99 £88.99
Canon BG-E5 Battery Grip £119

Canon EOS 7D

	18.0 megapixels 8.0 fps 1080p movie mode	SAVE UP TO £701 ON RRP
7D From £1178		

7D Body RRP £1699.99 **£1178**
7D + 18-135mm RRP £1999.99 **£1414.99**
7D + 18-85mm RRP £2399.99 **£1689.99**

7D RECOMMENDED ACCESSORIES:
Canon RS-80N3 Remote Switch £44.99
SanDisk 8GB 400x UDMA CF Card £49
Canon LP-E6 Battery £69.95
Canon BG-E7 Battery Grip £149.95
Canon Speedlite 580EX II Flashgun £364.99
Canon WFT-E5B Wireless Transmitter £449

EOS 5D Mark II
• Live View Mode • 9 point AF with 6 extra hidden AF points
• 3" LCD Screen • ISO 6400 (exp. to 25,600)

SAVE UP TO £900 ON RRP

5D Mark II Body

RRP £2299.99

ONLY £1698

SD Mark II Body RRP £2299.99 **£1698**
SD Mark II + 24-70mm f2.8 RRP £3499.99 **£2599.99**
SD Mark II + 24-105mm f4L IS RRP £3199.99 **£2324**

SD Mark II RECOMMENDED ACCESSORIES:

Canon RS-80N3 £44.99
Canon LP-E6 Battery £69.95
Canon BG-E6 Battery Grip £219.95
Canon EF 50mm f1.2 L USM Lens £1233.99



Canon EOS 60D

	18.0 megapixels 5.3 fps 1080p movie mode vari-angle live view	SAVE UP TO £415 ON RRP
--	--	-------------------------------

60D From £798.99

60D Body RRP £1049.99 **£798.99**
60D + 18-55mm RRP £1149.99 **£878.99**
60D + 18-135mm RRP £1299.99 **£994.99**
60D + 17-85mm RRP £1349.99 **£1019**
60D + 17-55mm RRP £1949.99 **£1534.99**

60D RECOMMENDED ACCESSORIES:
Hoya Pro1 Digital UV Lens Filter From £35.99
Canon 10EG Gadget Bag £69.99
Manfrotto 190XPROB Tripod £119
Canon BG-E9 Battery Grip £159.95

Canon 1D Mark IV

	16.1 megapixels 10.0 fps 1080p movie mode	SAVE £1335 ON RRP
---	---	--------------------------

1D MK IV From £3497

1D Mark IV Body RRP £4799.99 **£3497**

1Ds Mark III Body RRP £5102.99 **£3497**
1Ds Mk III RECOMMENDED ACCESSORIES:
Canon LP-E4 Battery £122.99
SanDisk 32GB 600x UDMA CF Card £269
Canon Speedlite 580EX II Flashgun £364.99

Canon 1Ds Mark III

	21.1 megapixels 5.0 fps full frame CMOS sensor
---	--

1Ds Mark III From £5102.99

Memory Cards

SanDisk



NEW! SanDisk Extreme Pro:
300x SDHC 8GB £49.99
16GB £84.99
32GB £164.99

SanDisk Extreme:
400x UDMA C/Flash 8GB £49
16GB £79
32GB £179

Lexar



Lexar Professional:
133x SDHC 8GB £34.99
16GB £54.99
32GB £99.99

NEW! Lexar Pro Reader
400x UDMA C/Flash 8GB £49
16GB £79
32GB £139

Eye-Fi



Eye-Fi Memory Cards:
Automatically upload photos and videos to your computer and to your favourite website wirelessly!

Connect X2 4GB £49
Geo X2 4GB £69
New! Mobile X2 8GB £79
Explore X2 8GB £89
Pro X2 8GB £94.95

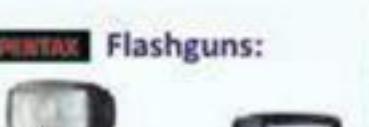
Flashguns & Macroflash

Canon Speedlites:	Macrolites:
	
580EX II £364.99 320EX £229 270EX II £169	MR-14EX £449 MT-24EX £769

Nikon Speedlights:	Kits:
	
SB400 £127.99 SB700 £259 SB900 £322.99	R1 £419.99 R1C1 £599.99

SONY Flashguns:


OLYMPUS Flashguns:


PENTAX Flashguns:	Ringflash:
 AF 540FGZ £349.99 AF 360FGZ £249.99	 DRF14 £121.99

MARUMI Flashguns:


SIGMA Flashguns:
 15 MS-1 £295.99 EF 610 DG ST £139.99 EF 610 DG Super £229.99

NISSIN Flashguns:
 EM-140 DG Macro Flash £299.99

SUNPAK Flashguns:
 PZ42X £99.99 PF30X £81.99

Ringflash:
 16R Pro £337.99

STOFEN

Choose from three colours: White: Diffused bare-bulb effect Green: Ideal for fluorescent tube lit shots Gold: warming skin tones and for overall warming of the shot

Voted Best Online Retailer 2002-2010 and Best Specialist Retailer 2010

**FREE
DELIVERY**

When do you want it? before 9am, before 12pm

Digital SLR Lenses



**SAVE
£41
on RRP**

**50mm f1.8 II
RRP £129.99
£88.99**



**EF 8-15mm
f4.0L USM
Fisheye
£1292.99**



**EF 70-300mm
f4.0-5.6L
IS USM
£1137**



**EF 300mm
f2.8L IS
USM II
£5589**



**85mm
f1.4 G
AF-S
£1273.90**



**24-120mm
f4 G ED
AF-S VR
£848.99**



**28-300mm
f3.5-5.6 G ED
AF-S VR
£708.99**



**55-300mm
f4.5-5.6 G
AF-S DX VR
£299**

CANON LENSES

EF 24mm f1.4 L II USM	£1315.99
EF 24mm f2.8	£360
TS-E 24mm f3.5 L II	£1698
EF 28mm f1.8 USM	£374.99
EF 28mm f2.8 USM	£157.99
EF 35mm f1.4 L USM	£1120.99
EF 35mm f2.0	£208.99
TS-E 45mm f2.8	£1094.99
EF 50mm f1.2 L USM	£1233.99
EF 50mm f1.4 USM	£299.99
EF 50mm f1.8 II	£88.99
EF-S 60mm f2.8 USM Macro	£361.99
MP-E 65mm f2.8 1-5x Macro	£833.99
EF 85mm f1.2 L II USM	£1729.99
EF 85mm f1.8 USM	£309.99
TS-E 90mm f2.8	£1149
EF 100mm f2.8 USM Macro	£417.99
EF 100mm f2.8 L IS USM Macro	£744.99
EF 135mm f2.0 L USM	£884.99
EF 180mm f3.5 L USM Macro	£1214.99
EF 200mm f2.8 L USM II	£613.99
EF 300mm f2.8L IS USM II	£5589
EF 300mm f4.0 L IS USM	£1149.95
EF 400mm f2.8 L IS USM II	£8994
EF 400mm f5.6 L USM	£1074.99
EF 500mm f4.0 L IS USM II	£8989
EF 600mm f4.0 L IS USM II	£11289
EF 800mm f5.6 L IS USM	£10169
EF 8-15mm f4.0 L USM Fisheye	£1292.99
EF-S 10-22mm f3.5-4.5 USM	£669.99
EF-S 15-85mm f3.5-5.6 IS USM	£574.99
EF 16-35mm f2.8 L USM II	£1118.90
EF 17-40mm f4.0 L USM	£608.99
EF-S 17-55mm f2.8 IS USM	£779.89
EF-S 17-85mm f4.0-5.6 IS USM	£352.99
EF-S 18-55mm f3.5-5.6 IS II	£194.99
EF-S 18-135mm f3.5-5.6 IS	£339
EF-S 18-200mm f3.5-5.6 IS	£419.99
EF 24-70mm f2.8 L USM	£994.99
EF 24-105mm f4.0 L IS USM	£894.99
EF 28-135mm f3.5-5.6 IS USM	£364.99
EF 28-300mm f3.5-5.6 L IS USM	£2117.99

NIKON LENSES

10.5mm f2.8 G IF-ED AF DX Fisheye	£533.99
14mm f2.8 D AF ED	£1213.99
16mm f2.8 D AF Fisheye	£597.99
20mm f2.8 D AF	£463.99
24mm f1.4 G AF-S ED	£1618.99
24mm f2.8 D AF	£332.99
24mm f3.5 D ED PC-E	£1383.99
28mm f2.8 D AF	£220.99
35mm f1.8 G AF-S DX	£169.99
35mm f2.0 D AF	£253.99
45mm f2.8 D PC-E ED Micro	£1394.99
50mm f1.4 G AF-S	£306.99
50mm f1.4 D AF	£233.90
50mm f1.8 D AF	£109.90
50mm f1.8 G AF-S	£199.99
60mm f2.8 G AF-S ED Micro	£398.99
85mm f1.4 G AF-S	£1273.90
85mm f1.4 D AF	£897.99
85mm f1.8 D AF	£304.99
85mm f2.8 D PC-E Micros	£1379
85mm f3.5 G ED AF-S VR DX Macro	£417.99
105mm f2.8 G AF-S VR IF ED Micro	£613.99
135mm f2.0 D AF DC	£968.99
180mm f2.8 D AF IF-ED	£628.99
200mm f2.0 G ED AF-S VR IF	£3129
200mm f4.0 AF Micro	£1123.99
300mm f2.8 G ED VR II AF-S	£4057.90
300mm f4.0 D AF-S IF ED	£977.99
400mm f2.8 G ED VR AF-S	£6648
500mm f4.0 ED VR AF-S	£5867.99
600mm f4.0 ED VR AF-S	£7074.90
10-24mm f3.5-4.5 G AF-S DX	£669

SIGMA LENSES

30mm f1.4 EX DC	£379
50mm f2.8 EX DG Macro	£254
50mm f1.4 EX DG HSM Front	£379
70mm f2.8 EX DG Macro	£359
85mm f1.4 EX DG HSM	£699
105mm f2.8 EX DG Macro	£399
150mm f2.8 EX DG Macro	£578
300mm f2.8 EX DG	£2199
500mm f4.5 EX DG HSM	£3799
800mm f5.6 APO EX DG HSM	£3898
8-16mm f4.5-5.6 DC HSM	£549
10-20mm f4.0-5.6 EX DC	£429
10-20mm f3.5 EX DC HSM	£499
12-24mm f4.5-5.6 EX DG	£649
17-70mm f2.8-4.0 DC Macro OS HSM	£349.99
18-50mm f2.8-4.5 DC OS HSM	£177
18-125mm f3.8-5.6 DC OS HSM	£253.99
18-200mm f3.5-6.3 DC	£198.99

TAMRON LENSES

with 5 Year Warranty	
60mm f2.0 Di II LD SP AF Macro	£369
90mm f2.8 Di SP Macro	£349
180mm f3.5 Di SP AF Macro	£698
300mm f2.8 SP AF	£2557.99
10-24mm f3.5-4.5 Di II LD SP AF ASP IF	£379.99
17-50mm f2.8 XR Di II LD ASP IF	£305.99
17-50mm f2.8 XR Di II VC	£344.99
18-200mm f3.5-6.3 Di II VC PZD	£169
18-270mm f3.5-6.3 Di II VC PZD	£494.95
28-75mm f2.8 XR Di	£358
28-200mm f3.8-5.6 XR Di AF ASP IF Macro	£259.99
28-300mm f3.5-6.3 XR Di LD	£319.99
28-300mm VC Di	£498.99
55-200mm f4.0-5.6 Di II LD Macro	£121.99
70-300mm f4.0-5.6 Di LD Macro	£132.99
70-300mm f4.0-5.6 Di SP VC USD	£348.99

SAMYANG LENS

85mm f1.4 ASP IF (Canon Fit)	£199.99
85mm f1.4 ASP IF (Nikon Fit)	£229

For more lenses visit our website at
www.warehouseexpress.com

Digital Compact Cameras

Digital Compact Batteries, Cases and Accessories are available on our website

*While stocks last



**Optio RZ10 Classic
Black or Blood
Orange £93.99**



**Optio WG-1 Purple or
Black £239**



**PowerShot G12 RRP £539
£409.99**



**PowerShot S95 RRP £399
£313**



**PowerShot SX30 IS
£348**

OLYMPUS



XZ-1 White or Black £364.99

**VR-310 Red, Purple, Silver or Black
SP-610 UZ Black
SP-800 UZ Titanium Silver or Classic Black £198.99
Tough Models Waterproof, shockproof and
Freeze proof See website for details:**

TG-310 Blue, White, Orange, Red or Silver £128.99

TG-610 Blue, Red, Silver or Black £188

PANASONIC



**Lumix T210 £234.99
Lumix F245 RRP £379.99
£247.99**



**Lumix LX5 £363.99
AS SEEN ON TV
10.1 megapixels
35x optical zoom
720p movie mode**

SONY



**Cyber-Shot HX5
Gold or Black £245**

**H70 Silver, Blue or Black
T110 Pink, Purple, Silver or Black
WX7 White, Silver or Black**

on UK orders
over £250

- 4 Day Delivery Service
- Monday-Friday delivery between 8am-5pm



01603 208761

CALL US Mon-Fri 8am-7pm

Or visit our website at www.warehouseexpress.com

or on Saturday?... check our website for details

Photo Bags & Rucksacks



Pro Runner 450 AW Black	£64	Fastpack 250 Black	£79
200 AW	£79	Fastpack: Red, Arctic Blue or Black	£109
300 AW	£109	From £34	From £54
450 AW	£129	200	From £44.95
x350 AW	£179	250	From £49.95
x450 AW	£209.95	350	From £49.95



Better than
HALF
PRICE!

DR-465 DPS
Digital Rucksack (Pink)
RRP £64.95
£19.99



Tripods & Heads

Manfrotto Imagine More



- 156.7cm Max Height
- 44.4cm Min Height

- 055XPROB • 178.5cm Max Height
- 10cm Min Height



- 190CXPRO4 • 146cm Max Height
- 8cm Min Height



- GT3541LS • 146cm Max Height
- 10cm Min Height



SAVE
£95
on RRP



- MTL8361B • 157cm Max Height
- 39cm Min Height



- MTL Adjustable Series: 9351B • 161cm Max Height
- 26.2cm Min Height



Joby Gorillapods from only £15.99 – See our website for details!

Computing & Software

Authorised Reseller



iPod Touch 4G From £179.99 iPod Nano 6G From £126.99



*Parallels Desktop 5 Software allows you to run Windows Applications. *Offer while stocks last.

iPhone, iPod and iPad accessories from only £6.99 – See our website for details!



Studio Lighting & Accessories



- 200/200 Twin Head £459
- 200/400 Twin Head £529
- 400/400 Twin Head £549
- 400/400 + Travelpak £918.99

Pulsar Radio Trigger Twin Pack £219.99

- Gemini R Series Kits: Flash Heads, 2x Stands, 1x 60x80cm Softbox, 1x 90cm Umbrella, 1x Wide Reflector, 2x Mains Leads, Sync Cord and Deluxe Case.
- 500/500R Twin Head £849
- 500/500R + Travelpak £1299
- 500/500R 3 Head £1377.99

Pulsar Plug-In Trigger Card From £75.99

- Gemini Pro Series Kits: Flash Heads, 2x Stands, Silver/Wide Umbrella, Wide Angle Reflector, 60x80cm Softbox, Leads, Cables, Modelling Lamps and Case.
- 750Pro Twin Head £1249
- 750Pro + Travelpak £1829
- 750Pro 3 Head £1989
- 1000Pro Twin Head £1599
- 1000Pro + Travelpak £1999
- 1500Pro Twin Head £1900
- 1500Pro + Travelpak £2349

Ranger Quadra RX Set A £1489



Lightmeters



- 1.35x11m £34.99
- 1.72x11m £43.99
- 2.72x11m £53.99



- 250/250 Twin Head £754.99
- 250/500 Twin Head £795.99
- 500/500 Twin Head £849

Skyport Universal Trigger Set £99.99

- D-Lite it Series Kits: D-Lite it heads, 2x Stands, 1x 16cm Reflector, 2x ClipLock Stands, 2x Translucent/Silver Umbrellas, 2x Carry Cases, Leads, Cables and User Guide.
- 2 Twin Head £469
- 2/4 Twin Head £438.99
- 4 Twin Head £549

Prolinca IR Transmitter £56.99

- Style RX Series Kits: Style RX Heads, 2x Stands, 1x 16cm Reflector, 2x ClipLock Stands, 2x Translucent/Silver Umbrellas, 2x Carry Cases, Leads, Cables and User Guide.
- RX600 Twin Head £1099
- RX1200 Twin Head £1649.99

Ranger Quadra RX Set A £1489



- All prices incl. VAT at 20%. Prices correct at time of going to press. FREE Delivery* available on orders over £250 (based on a 4 day delivery service). For Next Working Day Delivery our charges are: £4.99** for orders over £100, £3.99** for orders under £100. Saturday deliveries are charged at a flat rate of £7.50**.
- **Deliveries to some European countries, Northern Ireland, remote areas of Scotland and Channel Islands are subject to extra charges.
- E. & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 8am-7pm Mon-Fri and may not be available during peak periods.
- ©Warehouse Express 2011.

*CASHBACKS Are redeemed via product registration with the manufacturer. Please refer to our website for details.

WAREHOUSE EXPRESS SHOWROOM – VISIT US TODAY!

- Touch, Try and Buy latest Cameras & Accessories
- Over 11,000 products to choose from
- Award winning specialists!

Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm. Unit B, Frenbury Estate, Norwich, NR6 5DP.

Expert advice is just a click or drive away



LIVE CHAT Chat online, in real-time, with one of our experts

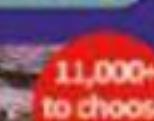
PRODUCT REVIEWS

by Pro Photographers and Customers



WEXBLOG

Read news, reviews and guides on our Blog



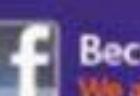
SHOWROOM

Mon, Wed-Sat 10am-6pm

Tues 10am-5pm, Sun 10am-4pm

Unit B, Frenbury Estate, Drayton High Road, Norwich, NR6 5DP.

Be in the know with latest deals, seminars and competitions...



Become a fan!

We are on facebook



Follow us!

@WEtweets



Sign up to our Newsletter

Visit our website today!

Need help choosing? Try our Live-Chat online!

Studio Lighting & Accessories



See more Accessories on our website!

Over 2140 Studio Lighting products available to buy - See our website for details!

Lastolite™

Professional

Lumen8 Series Kits:
2x Flash Heads, 2x Reflectors, 2x Light Stands, 2x Power Leads, Sync Lead and 2x Kit Bags.

200 Twin Umbrella (Includes 2x Umbrellas)	£305.99
400 Twin Umbrella (Includes 2x Umbrellas)	£376.99
400 Twin Softbox (Includes 2x Softbox)	£458.99



Lumen8 Accessories:

Barn Door & Gels: Honeycomb Grid	£91.99
Radio Trigger Set £44.99	



TRONIX



Seculine



INTERFIT

Venus Series Kits:

2x Venus 300W Heads, 2x Light Stands, 2x Reflectors, Leads and Carry Case.

300 Twin Umbrella (Includes 2x Umbrellas) £306.99

300 Twin Softbox/Umbrella (Includes 1x Softbox, 1x Umbrella) £328.99

300 3 Head Kit (Includes extra Head and Light Stand) £561.99

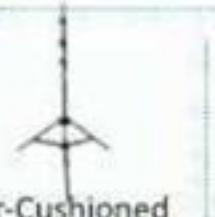
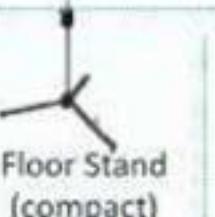


Photo Basics



Wimberley

The Plamp £29.99

Extension £7.99



Green Screen Digital Photo Kit £61.99

On Location Light Control Kit £125

Collapsible Umbrellas From £19.99

Softboxes From £128



Light Stand

From £34.99

Background Support Set

From £139.99

Autopole

5001B Nano Stand

£80.99

£44.99

The beginners guide to Wedding Photography

by award-winning Wedding Photographer Uzair Kharawala

- An exciting LIVE six-part webinar series. Each session lasting 60 mins!
- Topics covered are: Business basics, marketing, shooting creatively, off camera flash, editing and post-production.
- Ideal for those just starting a business in Wedding Photography
- 6-7pm, starting 21.06.11. Any missed sessions are available download.

ONLY £36

CALL US TO BOOK NOW!

Equivalent to just £6 per session

Camcorders



SONY

• APS-C sized HD CMOS sensor • Built in high-quality stereo mic • 14.2 megapixel • 1080i HD video • 18-200mm f/3.5-5.6 lens



SAVE £100

NEX-VG10 HD Handycam Camcorder was £1799 £1699

See many more Camcorders & Accessories on our site!

Binoculars & Scopes

Swarovision Binoculars & Scopes:

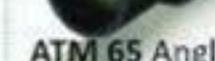


EL 8.5x42 RRP £1745 £1620

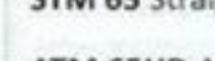
EL 10x42 RRP £1815 £1685



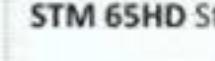
ATM 65 Angled RRP £1050 £875



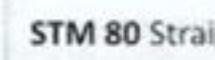
STM 65 Straight RRP £1050 £875



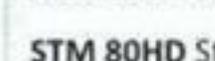
ATM 65HD Angled RRP £1560 £1290



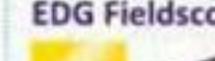
STM 65HD Straight RRP £1560 £1290



ATM 80 Angled RRP £1470 £1210



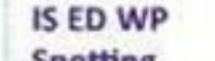
STM 80 Straight RRP £1470 £1210



ATM 80HD Angled RRP £2160 £1790



STM 80HD Straight RRP £2160 £1790



EDG Fieldscopes: 85mm Angled £1649

85mm Straight £1649



65mm Angled £1299

65mm Straight £1299

FSA-L2 Camera Attachment £678.99

IS ED WP Spotting scopes: Angled £1649

Angled £1649

Straight £1649



KEEPING YOU IN THE PICTURE

1971 - 2011

01444 23 70 60

available Monday - Saturday 8.45am - 5:45pm

Visit our website, available 7 days a week, 365 days a year

www.ParkCameras.com/APPhotographic Experts since 1971! - Visit www.ParkCameras.com/40 and celebrate our 40th Anniversary!**Free Delivery to UK Mainland on Cameras/ Printers/ Scanners!**

*over the value of £50



As a Canon EOS Professional Centre, Park Cameras is designed to give you the very best photographic retail experience.

EOS 600D

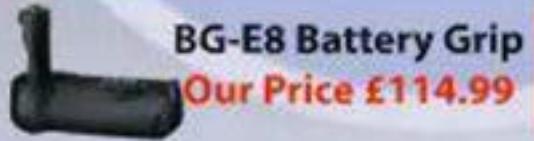
YOUR EOS ADVENTURE STARTS HERE.

Body SRP £679.00
Lens sold separately

- 18-megapixel CMOS sensor
- Scene Intelligent Auto mode
- Full-HD EOS Movie
- On-screen Feature Guide
- 3.7fps continuous shooting
- Wide-area 9-point AF
- 3.0" Vari-angle LCD Screen
- Basic+ and Creative Filters
- Built-in wireless flash control

**Body Only: £588.99**

EOS 600D + 18-55mm IS £688.99 | EOS 600D 18-135mm IS £853.99



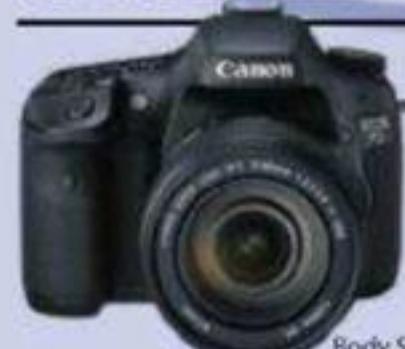
Our Price £114.99



Our Price £44.99



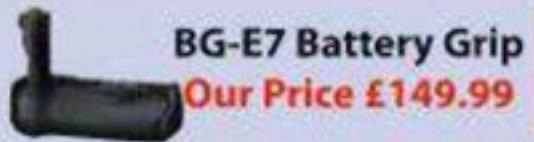
Our Price £229.99

EOS 7DDESIGNED BY YOU,
BUILT BY CANONBody SRP £1,699.99
Lens sold separately

- 18 MP APS-C CMOS sensor
- 8fps shooting
- ISO range up to 12,800
- 100% Viewfinder
- 19 cross-type AF points
- iFCL metering system
- Dual "DIGIC 4"
- Full HD movie
- 3.0" Clear View II LCD
- Magnesium alloy body

**Body Only: £1,179.99**

EOS 7D + 18-135mm IS £1,449.99 | EOS 7D + 15-85mm IS £1,728.99



Our Price £149.99



Our Price £69.99

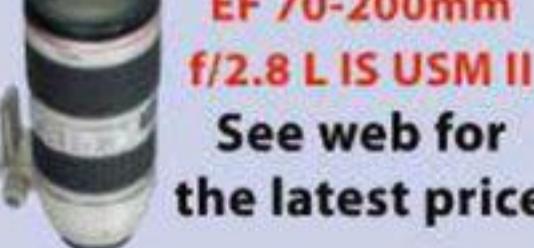


Our Price £89.99*

Canon LENSES

For money saving deals on filters & hoods, visit our website.

Our most popular Canon lenses, at LOW PRICES!

EF 70-200mm
f/2.8 L IS USM II
See web for
the latest priceEF 24-105mm
f/4.0 L IS USM
Only £769.99
SRP £1,409.99
Save £640.00
White BoxEF 50mm
f/1.8 II
Only £94.99
SRP £129.99
Save £35.00

14mm f/2.8L II USM	£1,913.99	300mm f/2.8L USM IS II	£5,599.99	EF-S 18-55mm IS (Unboxed)	£115.00
15mm f/2.8 Fisheye	£644.99	300mm f/4.0L USM IS	£1,134.99	EF-S 18-55mm f/3.5-5.6 IS II	£149.99
20mm f/2.8 USM	£408.99	400mm f/2.8L USM IS II	£8,999.99	EF-S 18-135mm f/3.5-5.6 IS	£319.99
24mm f/1.4L Mk II USM	£1,333.99	400mm f/4.0 DO L USM IS	£5,389.99	EF-S 18-135mm IS (Unboxed)	£269.99
24mm f/2.8	£373.99	400mm f/5.6L USM	£1,099.99	EF-S 18-200mm f/3.5-5.6 IS	£409.99
28mm f/1.8 USM	£388.99	500mm f/4.0L USM IS	£5,299.00	24-70mm f/2.8L USM	£999.99
28mm f/2.8	£165.99	500mm f/4.0L USM IS II	£8,999.00	24-105mm f/4.0L USM	£899.99
35mm f/1.4L USM	£1,120.99	600mm f/4.0L USM IS II	£11,299.00	24-105mm IS (White Box)	£769.99
35mm f/2.0	£219.99	600mm f/4.0L USM IS	£7,139.99	28-135mm f/3.5-5.6 USM IS	£389.99
50mm f/1.2L L USM	£1,299.99	800mm f/5.6L USM IS	£9,999.99	28-300mm f/3.5-5.6L IS USM	£2,236.99
50mm f/1.4 USM	£299.99	TSE 17mm f/4.0L	£1,974.99	EF-S 55-250mm f/4-5.6 IS	£174.99
50mm f/1.8 II	£94.99	TSE 24mm f/3.5L II	£1,719.99	70-200mm f/2.8L USM	£979.99
50mm f/2.5 Macro	£234.99	TSE 45mm f/2.8	£1,119.99	70-200mm f/2.8L IS II USM	See Web
EF-S 60mm f/2.8 Macro	£359.99	TSE 90mm f/2.8	£1,119.99	70-200mm f/4.0L USM	£919.99
MP-E 65mm f/2.8	£849.99	8-15mm f/4L Fisheye USM	£1,293.99	70-200mm f/4.0L USM	£499.99
85mm f/1.2L II USM	£1,739.00	EF-S 10-22mm f/3.5-4.5 USM	£629.99	70-300mm f/4.0-5.6 IS USM	£379.99
85mm f/1.8 USM	£315.99	EF-S 15-85mm f/3.5-5.6 IS USM	£579.00	70-300mm f/4.0-5.6L IS USM	£1,137.99
100mm f/2.0 USM	£380.99	EF-S 15-85mm IS (Unboxed)	£549.00	70-300mm f/4.5-5.6 DO IS USM	£1,129.99
100mm f/2.8 USM Macro	£419.99	16-35mm f/2.8L II USM	£1,119.99	75-300mm f/4.0-5.6 Mk III	£189.99
100mm f/2.8L Macro IS USM	£719.99	17-40mm f/4.0L USM	£609.99	75-300mm f/4.0-5.6 USM III	£239.99
135mm f/2.0L USM	£923.99	EF-S 17-55mm f/2.8 IS USM	£779.99	100-400mm f/4.5-5.6L USM IS	£1,249.99
135mm f/2.8 Soft Focus	£352.99	EF-S 17-85mm f/4.0-5.6 IS USM	£349.99	200-400mm f/4.0L USM IS In development	
180mm f/3.5L USM Macro	£1,269.99	EF-S 17-85mm IS (Unboxed)	£249.99	1.4x III Extender	£484.99
200mm f/2.0L IS USM	£4,899.99	EF-S 18-55mm (Unboxed)	£85.00	2x III Extender	£484.99
200mm f/2.8L USM/2	£619.99	EF-S 18-55mm f/3.5-5.6 IS	£149.99		

01444 23 70 60

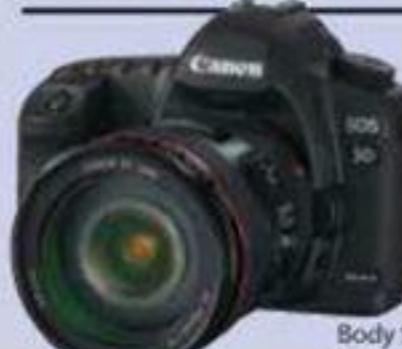
available Monday - Saturday 8.45am - 5:45pm

www.ParkCameras.com/APPhotographic Experts since 1971! - Visit www.ParkCameras.com/40 and celebrate our 40th Anniversary!**Free Delivery to UK Mainland on Cameras/ Printers/ Scanners!**

*over the value of £50

EOS 5D Mark II

EXTEND THE BOUNDARIES OF YOUR PHOTOGRAPHY.

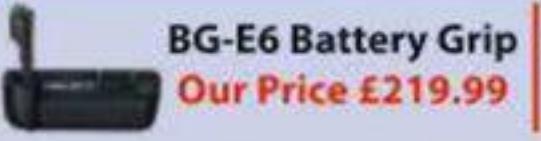
Body SRP £2,299.99
Lens sold separately

- 21.1MP full frame sensor
- DIGIC 4 processor
- ISO range expandable
- to 25600
- Full HD movies
- High-res 3.0" VGA LCD with Live View

- 3.9fps shooting (to card capacity)
- 9-point AF and 6 Assist AF points
- Magnesium alloy body



Please visit our website for the latest prices on the Canon EOS 5D Mark II



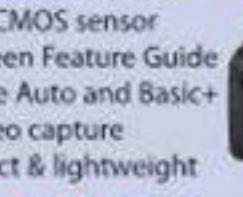
Our Price £219.99



Our Price £69.99



Our Price £364.99

Canon EOS 1100D**Canon EOS 550D****Canon EOS 60D**

Body Price £354.99

Body Price £514.99

Body Price £799.99

EOS 1100D + 18-55mm IS £454.99

EOS 550D + 18-55mm IS £585.00

EOS 60D + 17-85mm IS £1,049.98

EOS 550D Twin Lens Kit £749.99

EOS 60D + 17-55mm IS £1,579.98

EOS 60D + 17-85mm IS £1,049.98

EOS 60D + 17-55mm IS £1,579.98

EOS 60D + 17-85mm IS £1,049.98

EOS 60D + 17-85mm IS £1,579.98

EOS 60D + 17-85mm IS £1,049.98

EOS 60D + 17-85mm IS £1,579.98

EOS 60D + 17-85mm IS £1,049.98

EOS 60D + 17-85mm IS £1,579.98

EOS 60D + 17-85mm IS £1,049.98

EOS 60D + 17-85mm IS £1,579.98

PARK Cameras

40
1971 - 2011

KEEPING YOU IN THE PICTURE



Visit our state of the art
showroom in West Sussex, less
than 15 miles from Brighton
York Road, Victoria Business Park,
Burgess Hill, West Sussex, RH15 9TT

Photographic Experts since 1971! - Visit www.ParkCameras.com/40 and celebrate our 40th Anniversary!

Superb Service and Competitive Prices - all at Park Cameras



PROFESSIONAL

Dealer

Park Cameras - one of the UK's Leading Professional Dealers

D5100

SUPERB DX-FORMAT SLR PACKED
WITH CREATIVE FEATURES



- 16.2 megapixel DX-format CMOS image sensor
- High ISO (100-6400) extendable up to 25600
- 3.0" 921k dot vari-angle LCD
- HDR Imaging
- SD XC memory card slot
- 4 fps continuous shooting
- D-Movie - full HD (1920 x 1080) movie clips



D5100 + 18-55mm VR: £684.99

+ 4GB SDHC Memory Card & Nikon SLR BAG VA2201BB £714.99

Nikon LENSES

For money saving deals with filters & hoods, visit our website.

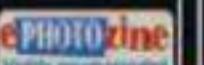
AF-G 10.5mm f/2.8G ED AF DX	£524.99	AF-S 85mm f/1.4G	£1,279.99	AF-S DX 18-55mm f/3.5-5.6G II	£127.99
AF-D 14mm f/2.8D	£1,249.99	AF-S 105mm f/2.8G VR IF-ED	£629.99	AF-S DX 18-55mm VR (White Box)	£99.99
AF-D 16mm f/2.8D Fisheye	£613.99	PC-E 85mm f/2.8D ED Micro	£1,399.99	AF-S 18-105mm f/3.5-5.6G VR	£199.99
AF-D 20mm f/2.8	£469.99	AF-DC 105mm f/2.8D Nikkor	£803.99	AF-S 18-105mm VR (White Box)	£185.00
AF-D 24mm f/2.8	£344.99	AF-D 135mm f/2.0D	£989.99	AF-S 18-200mm f/3.5-5.6G VR II	£589.99
AF-S 24mm f/1.4G ED Nikkor	£1,618.99	AF-D 180mm f/2.8 IF ED	£628.99	AF-S 24-70mm f/2.8G ED	£1,279.99
PC-E 24mm f/3.5D ED MF	£1,419.99	AF-D 200mm f/4D IF ED	£1,139.99	AF-D 24-85mm f/2.8-4	£529.99
AF-D 28mm f/2.8	£227.99	AF-S 200mm f/2G ED VR II	£4,384.99	AF-S 24-120mm f/4G ED VR	£843.99
AF-S 35mm f/1.4G	£1,409.99	AF-S 300mm f/2.8G ED VR	£4,149.99	AF-S 28-300mm f/3.5-5.6G VR	£699.99
35mm f2 AF Nikkor D	£262.99	AF-S 300mm f/4 D IF-ED	£991.99	AF-S 55-200mm f/4-5.6G DX	£199.99
35mm f1.8 AF-S DX Lens	£179.99	AF-S 400mm f/2.8G ED VR	£6,749.99	AF-S 55-200mm f/4.5-5.6 VR DX	£209.99
PC-E 45mm f/2.8D ED Micro	£1,419.99	AF-S 500mm f/4G ED VR	£5,999.99	AF-S 55-300mm f/4.5-5.6G VR	£279.99
AF 50mm f1.4D	£239.99	AF-S 600mm f/4G ED VR	£7,249.99	AF-S 70-200mm f/2.8 G VR II	£1,634.99
AF-S 50mm f/1.4G	£307.99	AF-S 10-24mm f/3.5-4.5G DX ED	£667.99	AF-S 70-300mm f/4.5-5.6G IF VR	£389.99
AF-D 50mm f1.8	£112.99	AF-S DX 12-24mm f/4 G IF-ED	£829.99	AF-D 80-400mm f/4.5-5.6 VR II	£1,199.99
AF-S 50mm f/1.8G	£199.99	AF-S 14-24mm f/2.8G ED	£1,329.00	AF-S 200-400mm f/4G VR II	£5,099.99
AF-S 60mm f/2.8G Micro ED	£409.99	AF-S 16-35mm f/4G ED VR	£859.99	TC-14E II 1.4x AF-S Teleconverter	£319.99
AF-S 85mm f/3.5G DX Micro	£417.99	AF-S 16-85mm f/3.5-5.6G ED VR	£463.99	TC-17E II 1.7x AF-S Teleconverter	£319.99
AF-D 85mm f1.8D	£314.99	AF-S 17-55mm f/2.8G IF-ED	£1,079.99	TC-20E III 2.0x AF-S Teleconverter	£419.99

Please note that all Nikon lens prices are correct at time of going to press, but are subject to change

PENTAX

K-r

The new Colour SLR



- 12 Megapixel stabilised CMOS sensor
- High Sensitivity up to ISO 25,600
- Continuous shooting 6fps
- HD Video
- High resolution 3" LCD Screen

K-r Black

+18-55mm

£399.00

K-r Black

Twin Kit

£479.00

K-7

It gives a lot & takes the tough stuff



- 14.6 Megapixel stabilised sensor
- Weather proofed system
- Continuous shooting 5.2fps
- HD Video
- High resolution 3" LCD Screen

K-7 BODY ONLY

£629.00

K-7 +18-55mm

£679.00

K-5

Highly Sensitive



- 16.3 Megapixel stabilised sensor
- Weatherproof body with 7 seals
- Continuous shooting 7fps
- Full HD Video
- Sensitivity range: ISO 80-51,200

K-5 BODY ONLY

£899.00

K-5 +18-55mm

£979.00

645D

Unprecedented image quality



- 40 million pixels
- Low-pass-filter-less design
- 77-segment metering
- Weather resistant
- Dual SD/SDHC card slots

645D BODY ONLY

£8,999.99

645D +55mm f/2.8

£9,999.99

K-r Black

+18-55mm

£399.00

K-5 +18-55mm

£979.00

K-7 BODY ONLY

£629.00

K-7 +18-55mm

£679.00

K-5 BODY ONLY

£899.00

K-5 +18-55mm

£979.00

K-7 BODY ONLY

£629.00

K-7 +18-55mm

£679.00

K-5 BODY ONLY

£899.00

K-5 +18-55mm

£979.00

K-7 BODY ONLY

£629.00

K-7 +18-55mm

£679.00

K-5 BODY ONLY

£899.00

K-5 +18-55mm

£979.00

K-7 BODY ONLY

£629.00

K-7 +18-55mm

£679.00

K-5 BODY ONLY

£899.00

K-5 +18-55mm

£979.00

K-7 BODY ONLY

£629.00

K-7 +18-55mm

£679.00

K-5 BODY ONLY

£899.00

K-5 +18-55mm

£979.00

K-7 BODY ONLY

£629.00

K-7 +18-55mm

£679.00

K-5 BODY ONLY

£899.00

K-5 +18-55mm

£979.00

K-7 BODY ONLY

£629.00

K-7 +18-55mm

£679.00

K-5 BODY ONLY

£899.00

K-5 +18-55mm

£979.00

K-7 BODY ONLY

£629.00

K-7 +18-55mm

£679.00

K-5 BODY ONLY

£899.00



Visit our website - updated daily
www.ParkCameras.com/AP
or e-mail us for sales advice using
sales@parkcameras.com



Phone one of our knowledgeable sales advisors Monday - Saturday

01444 23 70 60
available 8.45am - 5:45pm

Stay in Touch - Join Us on Facebook | Follow us on Twitter | Watch us on YouTube

For some really great offers, see the clearance section on our website



Panasonic

Panasonic DMC-GF3



NEW
Due this Summer

Megapixels	13	HD Video	✓
LCD Screen	3.0"	FPS	3.8
Live View	✓	Card Type	SD

The LUMIX GF3 is the smallest and lightest interchangeable lens LUMIX G system camera* and designed to help you get more from every moment.

*With a built-in flash, as of date of release

Please visit our website to place a Pre-Order

Panasonic DMC-G3



NEW
Due this Summer

Megapixels	16	HD Video	✓
LCD Screen	3.0"	FPS	4
Live View	✓	Card Type	SD

The brand new Lumix G3 features high speed shooting of 20fps at 4 megapixels. Packing all of this into a downsized body at only 11.5cm wide by 4.7 cm deep and weighing only 336g.

Please visit our website to place a Pre-Order

Lumix DMC-TZ10

12x Optical Zoom Camera with 25mm Wide Angle & HD Movie and built-in GPS



Only £209.99

SRP £359.99
TZ10 + Panasonic 8GB SD Card
Only £224.98*

Lumix DMC-TZ18

Compact 14.1 Megapixel camera 24mm Wide-angle 16x Optical Zoom



Only £242.99

SRP £289.99
TZ18 + Panasonic 4GB SD Card
Only £257.98*

LUMIX DMC-TZ20



£30 Cashback*

Our Price £299.99

Lumix DMC-FZ100

High Quality photo & Full High Definition Movie with 24x Zoom and O.I.S



Only £379.99

SRP £489.99
FZ100 + Panasonic 8GB SD Card
Only £399.98*

Lumix DMC-LX5

Capture Creativity with the New LX5 with New High Sensitivity CCD & F2.0 LEICA lens



Only £364.99

SRP £489.99
FZ100 + Panasonic 8GB SD Card
Only £384.98*

Can't see what you are after??

See our website for hundreds more LOW PRICES

SONY
make.believe

There is a full range of Sony Digital SLR cameras, lenses and accessories to help every photographer realise their personal creative vision

Translucent Mirror Technology α33
• 14.2 megapixels
• Up to 7fps
• Full HD 1080i Video
IN STOCK!! See web for Low Price!
Body SRP £669.00

Translucent Mirror Technology α55
• 16.2 megapixels
• Up to 10fps
• Full HD 1080i Video
IN STOCK!! Our Price from £559.00
Body SRP £669.99

α580
• 16.2 megapixels
• 7fps
• Full HD 1080i Video
IN STOCK!! Our Price from £529.99
Body SRP £649.99

NEX-3
• 14.2 megapixels
• MPEG4 720p video
• Sweep Panorama
• 3.0" Tilt-angle LCD
IN STOCK!! See web for latest Low Price!

NEX-5
• 14.2 megapixels
• Full HD 1920x1080i
• Sweep Panorama
• 3.0" Tilt-angle LCD
IN STOCK!! See web for latest Low Price!

75-300mm f/4.5-5.6
A compact zoom lens that brings you closer to action and portrait subjects.
Our Price £194.00
SRP £219.99

Sony DSC-HX7
In stock at only £249.99
SRP £289.99

Sony Bloggie TS20
In stock from £229.99
Was £249.99

For even more Sony Digital Cameras, Camcorders, Printers and Accessories, please visit us in-store

SAMSUNG

WB-700 Black

This ultra-slim 24x zoom camera comes packed with features

NOW IN STOCK!!
SRP £329.99
Only £199.99

FREE Samsung 2GB Card when ordering the WB-700

EX1

Specifically designed for today's advanced photographers & enthusiasts

SRP £408.99
Only £259.00
EX1 + 4GB SD Card
Only £270.00*



SRP £499.99

WB-700 Black

SRP £329.99

Only £199.99

WB-700 Black

SRP £499.99

WB-700 Black

SRP £329.99

Only £199.99

WB-700 Black

SRP £329.99

PARK Cameras

KEEPING YOU IN THE PICTURE



Visit our state of the art
showroom in West Sussex, less
than 15 miles from Brighton
York Road, Victoria Business Park,
Burgess Hill, West Sussex, RH15 9TT

Sign up to our FREE weekly E-newsletter for the Latest News, Deals and Competitions!

Free Delivery to UK Mainland on Cameras/ Printers/ Scanners!

*over the value of £50

SIGMA

4.5mm f/2.8 EX DC
8mm f/3.5 EX DG
10mm f/2.8 EX DC
15mm f/2.8 EX DG
20mm f/1.8 EX DG
24mm f/1.8 EX DG
28mm f/1.8 EX DG
30mm f/1.4 EX DC HSM
50mm f/1.4 EX DG HSM
50mm f/2.8 EX DG Macro
70mm f/2.8 EX DG Macro
85mm f/1.4 EX DG HSM
105mm f/2.8 EX DG Macro
105mm f/2.8 EX DG OS HSM NEW
150mm f/2.8 EX DG Macro HSM
150mm f/2.8 EX DG OS HSM NEW
300mm f/2.8 APO EX DG
500mm f/4.5 APO EX DG
800mm f/5.6 APO EX DG
8-16mm f/4-5.6 EX DC HSM
10-20mm f/4-5.6 EX DC HSM
10-20mm f/3.5 EX DC HSM
12-24mm f/4.5-5.6 EX DG HSM
12-24mm f/4.5-5.6 EX DG HSM II NEW
17-50mm f/2.8 EX DC OS HSM
17-70mm f/2.8-4 DC Macro OS
18-50mm f/2.8-4.5 DC OS HSM
18-125mm f/3.8-5.6 DC OS HSM
18-200mm f/3.5-6.3 DC

£589.99	18-200mm f/3.5-6.3 DC OS	£294.00
£629.99	18-250mm f/3.5-6.3 DC OS HSM	£399.00
£499.99	24-70mm f/2.8 EX DG HSM	£639.00
£509.99	50-150mm f/2.8 APO EX DC HSM II	£599.99
£499.99	50-150mm f/2.8 EX DC APO OS HSM NEW	See Web
£419.99	50-200mm f/4-5.6 DC OS HSM	£179.99
£299.99	50-500mm f/4.5-6.3 EX DG HSM	£1,269.00
£379.00	50-500mm f/5-6.3 DG OS HSM	£1,199.99
£379.00	70-200mm f/2.8 EX DG Macro HSM II	£569.99
£254.00	70-200mm f/2.8 EX DG OS HSM	£999.00
£359.00	70-300mm f/4-5.6 DG Macro	£126.99
£699.00	70-300mm f/4-5.6 APO DG Macro	£179.99
£399.00	70-300mm f/4-5.6 DG OS	£299.00
See Web	100-300mm f/4 EX DG Sony Fit	£399.99
£569.99	120-300mm f/2.8 EX DG OS HSM NEW	See Web
See Web	120-400mm f/4.5-5.6 DG OS HSM	£719.99
£2,349.99	150-500mm f/5-6.3 DG OS HSM	£849.00
£3,849.99	200-500mm f/2.8 EX DG	£12,999.00
£4,099.99	300-800mm f/5.6 EX DG HSM	£5,699.99
£549.00	1.4x EX DG APO Teleconverter	£199.99
£429.00	2x EX DG APO Teleconverter	£234.99

SIGMA 3
3 YEAR UK WARRANTY
For registration and conditions log on to
www.sigma-imaging-uk.com/warranty

Why not take a visit to our
showroom in West Sussex,
bring your own DSLR, and
test out a Sigma lens!



Sigma DP2s



The Sigma DP2 is a full spec
compact digital camera with all
the power of a DSLR

Our Price £499.99

Sigma DP2x



The new Sigma DP2x
incorporates AFE (Analog Front
End) and faster autofocus

See web for details

Sigma SD15



Digital SLR with Full-colour-
capture direct image sensor

Our Price £599.99*

Sigma SD1



The SD1 is Sigma's flagship DSLR,
adopting a solid magnesium
alloy body and O-ring sealing

See web for full details

SIGMA FLASHGUNS

Sigma EF 530 Super DG - Canon Nikon Pentax	£199.99
Sigma EF 530 Super DG - Sony Minolta Sigma	£199.99
Sigma EF 530 ST DG - Canon Sony Pentax	£129.99
Sigma EF 530 Super DG - Canon Nikon Pentax	£209.99
Sigma EF 610 DG ST - Canon Nikon Pentax Sony	£159.99
Sigma EF 610 DG Super - Canon Nikon Pentax Sony	£249.99
Sigma EM 140 DG Macro - Canon Nikon Pentax Sony	£299.00

All filters at special prices. Please
quote this advert when ordering.

Tokina	
AT-X 35mm f/2.8 Macro	£394.99
AT-X 100mm f/2.8 Macro	£379.99
AT-X 10-17mm f/3.5-4.5	£509.99
AT-X 11-16mm f/2.8 Pro	£544.99
AT-X 12-24mm f/4 DX	£549.99
AT-X 12-24mm f/4 II	£399.99
AT-X 16.5-135mm f/3.5-5.6	£549.99
T-X Pro 50-135mm f/2.8	£599.99
AT-X 80-400mm f/4.5-5.6 D	£599.99
See our website for money saving offers with filters	

Kenko	
An easy and inexpensive way to increase the abilities of your lenses without the expense of purchasing & carrying another telephoto lens.	
1.4x MC4 DGX	£119.99
2.0x MC7 DGX	£149.99
AF 2x Pro 300 DG Conv.	£199.99
AF 3x Pro 300 DG Conv.	£199.99
DG Tube Set 36+20+12	£139.99

TAMRON	
Authorised Tamron Super Stocklist	
60mm f/2 Di II LD (IF) Macro	£369.99
90mm f/2.8 Di Macro 1:1	£354.99
180mm f/3.5 Di LD (IF) Macro	£713.99
10-24mm f/3.5-4.5 Di II LD	£385.99
17-50mm f/2.8 XR Di II LD	£334.99
17-50mm f/2.8 VC XR Di II LD	£349.99
18-200mm f/3.5-6.3 XR Di II	£169.99
18-250mm f/3.5-6.3 Di II LD	£359.99
18-270mm f/3.5-6.3 Di II VC	£499.00
28-75mm f/2.8 XR Di LD (IF)	£349.99
28-200mm f/3.8-5.6 XR Di	£239.99
28-300mm f/3.5-5.6 XR Di	£339.99
28-300mm f/3.5-5.6 XR Di VC	£499.99
55-200mm f/4-5.6 Di II LD (C)	£126.99
70-200mm f/2.8 Di LD (IF)	£622.99
70-300mm f/4-5.6 Di LD	£134.99
70-300mm f/4-5.6 Di VC USD	£354.00
200-500mm f/5-6.3 Di LD (IF)	£799.99

HOYA	
52mm UV(C) Digital HMC	£15.99
52mm Circular Polarizing	£54.99
52mm SHMC Pro 1-D Circ. P.	£98.99
52mm HD Digital UV (O)	£38.99
52mm HD Digital Circ-Pol.	£44.49
52mm HD Digital Circular Pol.	£129.99
55mm UV(C) Digital HMC	£17.49
55mm SHMC Pro 1-D UV	£41.49
55mm SHMC Pro 1-D Circ. P.	£129.99
55mm HD Digital UV (O)	£48.00
55mm HD Digital Circular Pol.	£199.99
58mm UV(C) Digital HMC	£19.49
58mm SHMC Pro 1-D UV	£44.49
58mm SHMC Pro 1-D Circ. P.	£100.99
58mm HD Digital PL-CIR	£100.99
62mm UV(C) Digital HMC	£19.99

Can't see what you are after??
See our website for thousands more products

USED EQUIPMENT AT

Updated Daily

PARK Cameras .com

Canon EF 70-300mm
f/4.5-5.6 DO IS
Our Price
from
£825.00*

Canon EOS 550D
Our Price
from
£399.00*

Canon EF-S 17-85 IS USM	£179.00
Canon EF 75-300mm USM	£79.00
Olympus E-P2	£399.00*
Olympus E-P1	£219.00
Olympus 150mm f/2.0	£999.00
Nikon 24-120mm f/3.5-5.6	£279.00
Nikon 80-400 f/4.5-5.6 VR	£730.00</td



Visit our website - updated daily
www.ParkCameras.com/AP
or e-mail us for sales advice using
sales@parkcameras.com



Phone one of our knowledgeable sales advisors Monday - Saturday

01444 23 70 60
available 8.45am - 5:45pm

Visit www.ParkCameras.com/Training for the latest Courses and Workshops in 2011

Please visit our website for a whole range of tripods & monopods



Manfrotto
Imagine More

Manfrotto 055 CXV3 Carbon Fibre Tripod
Combine pro performance with great design

Our Price £244.00
SRP £275.95

Manfrotto 681B Monopod
Robust three-section Monopod featuring sure rubber grip, wrist strap & quick action lever leg lock

Our Price £49.99

MANFROTTO 055 TRIPODS
055XDB Black £96.00
055X PROB £129.95
055CXPRO3 CF 3 Section £238.00
055CXPRO4 4 CF Section £299.00

MANFROTTO 190 TRIPODS
190X PROB Pro Aluminium £105.95
190CXPRO3 - 3 Section CF £239.00
190CXPRO4 Carbon Fibre £239.95

The thought process that goes into purchasing a tripod is just as important as any other product being added to your photographic kit. The flexibility that your tripod affords you in terms of weight, load capability, head type and even its ability to convert into a monopod are all vital considerations, ensuring that when put to the test, your chosen tripod won't let you down.

Manfrotto 055XDB
Classic 3 section Manfrotto 055, with professional build quality and excellent value
Our Price £96.00
SRP £132.95

Manfrotto 468 MG RC4 Head
Professional Hydrostatic ball head made from magnesium
Our Price £249.95*
SRP £254.95

MANFROTTO HEADS
GEARED
410 Junior Geared Head £159.00
405 Pro Geared Head £349.00
THREE-WAY
056 3D Junior Head £24.95
804RC2 Basic Pan Tilt with QR £69.95
391RC2 Junior Pan & Tilt £49.95
460MG 3D Magnesium Head £70.99

Giottos MTL9251B + 5011
Medium duty aluminium tripod - supplied with head
Our Price £79.95
SRP £143.50

Giottos Vitruvian VGR9255 with MH5310-630 Head
Lightweight and compact tripod & monopod - all in one!
Our Price £149.95
SRP £202.50

GIOTTOS TRIPODS KITS
GTM9351B + MH5011 £99.99
GTM9361B + MH5001 £129.95
Vitruvian VGR9255+MH5310 £149.95
Vitruvian VGR8255+MH5310 £234.95
ALUMINUM TRIPODS
MTL9251B 3 Section £64.99
MTL9271B 3 Section £103.95
MTL9351B 3 Section £89.99

Giottos MH1300-621 Series II Ball Head with Quick Release
Position your camera with ultimate precision
Our Price £84.99
SRP £95.95

Giottos Vitruvian VGR8255 with MH5310-630 Head
Lightweight and compact tripod & monopod - all in one!
Our Price £234.95
SRP £326.50

CARBON FIBRE TRIPODS
MTL8351B 3 Section £159.99
MTL8350B 4 Section £179.95
MTL8360B 4 Section £219.95
MTL8361B 3 Section £189.95

SEE THE WHOLE RANGE OF GIOTTOS PRODUCTS IN OUR SHOWROOM OR AT WWW.PARKCAMERAS.COM



SLIK

Slik Pro 624CF II Carbon Fibre Legs
Park Cameras Exclusive!
Professional carbon fibre tripod with 4 section legs.
Our Price £169.99
SRP £306.37



Velbon

Velbon Sherpa 630 Tripod
General purpose tripod with extending to 170cm, weighing 2kg
Our Price £179.99
SRP £183.82



Gitzo 5 STAR DEALER

Gitzo GT3531 Mountaineer Series 3 Carbon Fibre
Lightweight all-in-one tripod with head
Our Price £611.96
SRP £679.95



SLIK TRIPODS Our Price £19.99 **SLIK HEADS** Our Price £39.99
Mini Pro III (B+S Head) £19.99 Master Classic £39.99
F153 Tripod + Case £19.99 SH-704E 3-Way Q/R £55.99
Sprint Mini II GM £59.99 Ball Head 800 £81.99
Pro 340DX Complete £109.99 SH-807E 3-Way Q/R £101.99
Pro 500EZ + SH-707E £89.99 SLIK MONOPODS £39.99
Master Classic £119.99 Monopod 350 EX £39.99
Sprint Pro II 3WAY GM £70.99 Monopod 350 AF £79.99
Pro 500DX Complete £119.99 Slik Pro Pod 600 £49.99
Pro 700DX Complete £119.99 For even more Slik, please see in store or visit our website
Pro 724 CF C/F Legs £189.99
Pro 723 AF Complete £259.99

TRIPODS Our Price £24.99 **VELBON MONOPODS** Our Price £213.99
Mini 2 Tripod + B+S Head £24.99 GEO E540L C/Fibre £213.99
CX-440 Tripod £46.97 GEO E640 C/Fibre £224.99
CX-300 Tripod £42.78 Ultra Stick M50 £34.99
C-600 Video Tripod £69.99 UP-400DX £39.62
C-500 Video Tripod £55.99 Ultra Stick L50 £29.99
Ultra Maxi M Tripod £60.99
Ultra Maxi L £70.99
Ultra Luxi M £96.99
DV-7000 Video Tripod £96.99
GEO E440L C/Fibre £179.99
GEO E530 C/Fibre £189.99
For even more Velbon, please see in store or visit our website

GITZO TRIPODS Our Price £422.96 **GITZO HEADS** Our Price £67.46
GT3340L Alum. £422.96 G1077M Centre Ball £67.46
GT2531 Tripod £512.96 G1177M Centre Ball £80.96
GT2541 Tripod £557.96 G2180 Fluid Head QR £179.96
GT2541EX S2 6x £535.46 GH1780QR Centre Ball £206.96
GT2540LLVL £625.46 GH2780QR Centre Ball £278.96
GK1380VQR Vintage £611.96 GH3780 Centre Ball £256.46
GK2380VQR Vintage £692.96 GH5380SQR Systematic £314.96
GK1581OT £889.95 GH2750 Off Centre Ball £166.46

For even more Gitzo, please see in store or visit our website

TRY BEFORE YOU BUY!

Visit our state-of-the-art showroom and see the full range of tripods, monopods and accessories which you can test out on your own equipment in our store.

Landscape Photography Workshop hosted by Ian Pack - 2nd July 2011 - £99.99

Join photographer Ian Pack on this workshop exploring and discovering the beautiful south coast. Please visit www.ParkCameras.com/AP for full details.



Lowering the Cost of Printing

We are a small, family owned and run company, specialising in photographic consumables, recognised by readers of Amateur Photographer for our "Good Service". Please pop into our shop and experience for yourself, and meet Judy - our office dog! Of course the same high standards also apply to online shopping.



High Street Independent
GOLD WINNER

www.premier-ink.co.uk

PRINTER INK CARTRIDGES



EPSON COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
- Total Digital Photography Magazine



"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"
- Computer Upgrade Magazine

Cartridge Code:

Originals:

T001 Colour £26.99 65ml

T007 Black £22.99 16ml

T008 Colour £18.99 46ml

T009 Colour £26.99 60ml

T026 Black £19.99 16ml

T027 Colour £22.99 46ml

T036 Black £9.99 10ml

T037 Colour £11.99 25ml

T040 Black £19.99 17ml

T041 Colour £19.99 37ml

T050 Black £19.99 15ml

T051 Black £19.99 24ml

T052 Colour £19.99 35ml

T053 Colour £19.99 43ml

T0331-336 Set of 7 £102.99 set of 7

T0331/2/3, each £14.99 17ml

T0334/5/6, each £14.99 17ml

T0341-347 Set of 7 £119.99 set of 7

T0341/8, each £14.99 17ml

T0342/3/4, each £17.99 17ml

T0345/6/7, each £17.99 17ml

T0441-454 Set of 4 £42.99 set of 4

T0441 Black £17.99 13ml

T0452/3/4, each £9.99 8ml

T0481-486 Set of 6 £64.99 set of 6

T0481/2/3, each £14.99 13ml

T0484/5/6, each £14.99 13ml

T0540-549 Set of 8 £102.99 set of 8

T0540 Gloss £7.99 13ml

T0541/2/3/4, each £13.99 13ml

T0547/8/9, each £13.99 13ml

T0551-554 Set of 4 £32.99 set of 4

T0551 Black £8.99 8ml

T0552/3/4, each £8.99 8ml

T0591-599 Set of 8 £94.99 set of 8

T0591/2/3, each £11.99 13ml

T0594/5/6, each £11.99 13ml

T0597/8/9, each £11.99 13ml

T0611-614 Set of 4 £32.99 set of 4

T0611 Black £8.99 8ml

T0612/3/4, each £8.99 8ml

T0711-714 Set of 4 £32.99 set of 4

T0711 Black £8.99 7.4ml

T0712/3/4, each £8.99 5.5ml

T0791-796 Set of 6 £69.99 set of 6

T0791/2/3, each £11.99 10ml

T0794/5/6, each £11.99 10ml

T0801-806 Set of 6 £49.99 set of 6

T0801/2/3, each £8.99 7.4ml

T0804/5/6, each £8.99 7.4ml

T0870-879 Set of 8 £76.99 set of 8

T0870 Gloss £7.99 11.4ml

T0871/2/3/4, each £9.99 11.4ml

T0877/8/9, each £9.99 11.4ml

T0961-969 Set of 8 £78.99 set of 8

T0961/2/3, each £9.99 11.4ml

T0964/5/6, each £9.99 11.4ml

T0967/8/9, each £9.99 11.4ml

T1281-4, each NEW £7.99 5.8ml £6.99 3.5ml or £26.99 set of 4

T1291-4, each NEW £10.99 11.2ml £9.99 7ml or £37.99 set of 4

T1571-9, each NEW £22.99 25.9ml each or £179.99 set of 8

T5591-6, each £11.99 13ml each or £64.99 set of 6

Please call or check our website if you cannot find cartridges for your printer.

WIDE FORMAT INK



EPSON Stylus Pro 3800, 3880

T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each £44.99

EPSON Stylus Pro 4000, 4400, 7600, 9600

T5431/5432/5433/5434/5435/5436/5437/5438 110ml each £44.99

T5441/5442/5443/5444/5445/5446/5447/5448 220ml each £69.99

EPSON Stylus Pro 4800, 4880:

T6051/6052/6058/6053/6054/6055/6056/605C/6057/6138/6059 110ml £44.99

T6061/6062/606B/6063/6064/6065/6066/606C/6067/6148/6069 220ml £69.99

EPSON Stylus Pro 7800, 7880, 9800:

T6021/6022/6028/6023/6024/6025/6026/602C/6027/6118/6029 110ml £44.99

T6031/6032/603B/6033/6034/6035/6036/603C/6037/6128/6039 220ml £69.99

Please call or check our website for further details.

EPSON Stylus Pro 3800, 3880

T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each £44.99

EPSON Stylus Pro 4000, 4400, 7600, 9600

T5431/5432/5433/5434/5435/5436/5437/5438 110ml each £44.99

T5441/5442/5443/5444/5445/5446/5447/5448 220ml each £69.99

EPSON Stylus Pro 4800, 4880:

T6051/6052/6058/6053/6054/6055/6056/605C/6057/6138/6059 110ml £44.99

T6061/6062/606B/6063/6064/6065/6066/606C/6067/6148/6069 220ml £69.99

EPSON Stylus Pro 7800, 7880, 9800:

T6021/6022/6028/6023/6024/6025/6026/602C/6027/6118/6029 110ml £44.99

T6031/6032/603B/6033/6034/6035/6036/603C/6037/6128/6039 220ml £69.99

Please call or check our website for further details.

Suitable EPSON Printers:

Photo 1200

Photo 790, 870, 890, 895, 900, 915, 1290

Photo 900, 1270, 1290

Photo 810, 830, 830u, 925, 935

C42, C44, C46

C62, CX3200

Photo 700, 750

Photo 950, 960

Photo 2100

C64, C66, C84, C86

CX3600/3650, CX4600, CX6600

R200, R220, R300, R320, R340

RX500, RX600, RX620, RX640

Photo R800, R1800

D68, D88

DX3800/3850, DX4200/4250, DX4800/4850

S20, S21, SX100/105/110/115/200/205/210/215

SX400/405/415/515, D78/92/120, B40W, BX300

DX400/4400/5000/6000/7000/7400/8400/9400

Photo 1400

Photo P50, R265, R285, R360

RX560, RX585, RX685

PX650, PX700/710W, PX800/810FW

Photo R1900

Photo R2880

S22, SX125, SX420W/425W, BX305F

SX420W/425W/525WD

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.79 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our showroom: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

01926 339977

www.premier-ink.co.uk



Premier
Ink & Photographic

Winner of the 2001 GOLD "Good Service Award"
As voted for by the readers of Amateur Photographer

MEMORY

Sandisk COMPACT FLASH

Sandisk Ultra 30MB/s		
2GB 15MB/s	£16.53	£10.39
4GB 30MB/s	£24.76	£13.79
8GB 30MB/s	£36.12	£22.99
16GB 30MB/s	£70.06	£44.39

Sandisk Extreme 60MB/s		
8GB 60MB/s	£67.02	£37.49
16GB 60MB/s	£116.19	£69.99
32GB 60MB/s	£209.89	£139.99

Extreme PRO 90MB/s		
16GB 90MB/s	£216.72	£129.99
32GB 90MB/s	£384.27	£249.99
64GB 90MB/s	£719.58	£479.99

SECURE DIGITAL

Sandisk Blue C2: 5MB/s		
2GB 5MB/s	£8.27	£5.49
4GB 5MB/s	£12.41	£6.79
8GB 5MB/s	£21.10	£12.49
16GB 5MB/s	£39.39	£24.99

Sandisk Ultra C4: 15MB/s		
2GB 15MB/s	£9.57	£5.99
4GB 15MB/s	£15.06	£8.19
8GB 15MB/s	£27.85	£14.79
16GB 15MB/s	£57.22	£29.29

Extreme HD Video C6: 20MB/s		
4GB 20MB/s	£21.33	£12.99
8GB 20MB/s	£32.42	£21.29
16GB 20MB/s	£72.02	£41.59

Sandisk Extreme C10: 30MB/s		
4GB 30MB/s	£31.55	£21.79
8GB 30MB/s	£54.84	£31.99
16GB 30MB/s	£103.58	£67.79
32GB 30MB/s	£192.57	£132.79

BATTERIES

Camera Batteries



A comprehensive range of rechargeable li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-1L for Canon	£9.99
NB-2L/LH for Canon	£9.99
NB-3L for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£9.99
NB-8L for Canon	£9.99
NB-9L for Canon	£9.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£9.99
LP-E6 for Canon	£29.99
LP-E8 for Canon	£15.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP80 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£14.99
NP200 for Minolta	£9.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
EN-EL3E for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL8 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL14 for Nikon	£9.99
EN-EL15 for Nikon	£12.99
Li10B/12B for Olympus	£9.99
Li40B/42B for Olympus	£9.99
Li50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLS-1 for Olympus	£12.99
CGA-S005 for Panasonic	£9.99
CGR-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
CGA-S008 for Panasonic	£9.99
BCF10E (V3) for Panasonic	£19.99
BCG10E (V3) for Panasonic	£19.99
BLB13 (V3) for Panasonic	£19.99
BMB9 (V2) for Panasonic	£24.99
VGB130 (V2) for Panasonic	£26.99
D-LI8 for Pentax	£9.99
D-Li50 for Pentax	£12.99
SLM-1137D for Samsung	£9.99
SLM-1674T for Samsung	£12.99
BG-1 for Sony	£19.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Battery Grips



A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 7D/5DMKII:	£119.99
+1x LP-E6: £144.99 +2x LP-E6: £169.99	
For Canon 30/40/50D:	£99.99
+1x BP-511: £111.99 +2x BP-511: £123.99	
For Canon 450/500/1000D:	£69.99
+1x LP-E5: £78.99 +2x LP-E5: £87.99	
For Canon 550D:	£99.99
+1x LP-E6: £114.99 +2x LP-E6: £129.99	
For Nikon D80/D90:	£94.99
+1x EN-EL3E: £109.99 +2x EN-EL3E: £124.99	
For Nikon D300/D700:	£129.99
+1x EN-EL3E: £144.99 +2x EN-EL3E: £159.99	
For Sony A200/A350:	£69.99
+1x EN-EL3: £88.99 +2x EN-EL3: £107.99	

This is just a sample, more in stock!

xD Picture Cards

1GB Olympus	£19.99	£11.99
2GB Olympus	£24.99	£14.99

Memory Cases

A range of protective shock resistant rubber lined memory card cases to keep your memory cards safe and secure
Vanguard 3D £2.99 4 cards, with keychain

Kenko MC5 £6.99 2 cards, 8 AA batteries

ReCyko+ Rechargeables

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!	
AAA 850mAh equivalent (4)	£5.99
AA 2050mAh equivalent (4)	£7.99
Ultimate Lithium Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!	
AAA Ultimate Lithium (4)	£6.99
AA Ultimate Lithium (4)	£7.99 £5.99

Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.	
AAA 1000mAh Duracell	£6.99
AA 2450mAh Duracell	£6.99</

Longfield Road, Sydenham Industrial Estate, Leamington Spa, Warwickshire, CV31 1XB



Lowering the Cost of Photography

We are a small family owned and run company, specialising in photographic consumables, recognised by readers of Amateur Photographer for our "Good Service". Please pop into our shop and experience for yourself, and meet Judy - our office dog! Of course the same high standards also apply to online shopping.



High Street Independent
GOLD WINNER

01926 339977

www.premier-ink.co.uk

FLASH GUNS

Nissin

Nissin Di866 Speedlite

The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for down-loading upgrades.

~~£229.95~~ £199



Nissin Di622 Speedlite

An impressively powerful flash gun, with a guide number of 44m/ISO100. Incredible specification, including bounce and swivel flash head, wide angle diffuser and catch light reflector, wireless slave flash with power ratio, active AF assist light and energy saving auto-off circuit.

~~£109.95~~ £99

Nissin Di466 Speedlite

An advanced and versatile flash gun, with a guide number of 33m/ISO100. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless remote slave flash on manual mode and energy saving auto-off circuit.

~~£82.95~~ £79

Marumi DRF14 Ring Flash

The highly-acclaimed Marumi Ring Flash is a true ring flash - it consists of a main control unit and a separate ring light which connects to the lens filter thread. This unit is ideal for Macro or Close-up photography due to the flash being positioned directly between the camera lens and subject allowing for even/shadowless illumination. The flash has a 14m/ISO100 guide number and features auto TTL exposure. The lens mount is 52mm; step-up rings are also supplied for 55mm, 58mm, 62mm and 67mm fittings. Available in Canon, Nikon and Sony fit, all with full automatic TTL metering.

£119.95



Metz

Metz 48 AF-1

A multi-award winning powerful and versatile flash gun. Vertical fitting and horizontal swivelling head, guide number of 48m/ISO100, auto zoom head, wide angle reflector, built-in wireless flash slave sensor, USB port for downloading updates. Too much spec to list here - a superb flashgun!

**METZ MADNESS !!!
20 AA BATTERIES - FREE
FLASH DIFFUSER - FREE**

**SPECIAL OFFER PRICE
£169.99**

Dedicated TTL models for Canon & Nikon

2011 METZ RANGE

Metz 24 AF-1	£59.99
Metz 36 AF-5	£84.99
Metz 44 AF-1	£159.99
Metz 50 AF-1	£199.99
Metz 58 AF-2	£299.99

Dedicated TTL models for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung! Full specifications at www.premier-ink.co.uk

TTL Flash Cords

1.8m Coiled - Canon	£24.99
1.8m Coiled - Nikon	£24.99
1.8m Coiled - Sony	£24.99
3.0m Straight - Canon	£29.99
3.0m Straight - Nikon	£29.99
3.0m Straight - Sony	£32.99
3.0m Straight - Olympus	£29.99
3.0m Straight - Pentax	£29.99
1.5m Coiled - Universal	£49.99

FLASH ACCESSORIES

Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front.

In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers.

Supplied with four domes - neutral, yellow, amber and blue, giving you a full range of natural, cool, or warm-up tones. Available in four sizes, to fit the heads of most flash guns:

Size 1: 62-65 x 39-42mm Nikon SB600, SB800, etc

Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc

Size 3: 68-72 x 46-49mm Nikon SB26, 27, 28, etc

Size 4: 73-77 x 46-49mm Canon 550EX, 580EX, etc

£29.95



Bounce Flash Diffuser

These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range:

Canon 270EX / 380EX / 420EX
Canon 430EX / 430EXII / 550EX
Canon 580EX / 580EXII
Nikon SB600 / SB800 / SB900
Nikon SB24 / SB25 / SB26 / SB28
Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1
Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ

£10.95



Lastolite Ezybox Hotshoe

Studio quality softboxes for your hotshoe flashgun. Complete with hotshoe mounting bracket. Comes in three sizes: 38x38cm, 60x60cm and 76x76cm. Available as kit with 4-section light stand, tilt head, extending handle, shoulder bag and carry case.

38cm Ezybox Hotshoe

£89.95

38cm Ezybox Hotshoe Kit

£169.95

60cm Ezybox Hotshoe

£109.95

60cm Ezybox Hotshoe Kit

£169.95

76cm Ezybox Hotshoe

£129.95

76cm Ezybox Hotshoe Kit

£209.95

Handle Extendable 24-48cm

£21.99

Handle Extendable 65-150cm

£29.99

Diffuser Masks 38cm

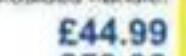
£39.99

Diffuser Masks 60cm

£41.99

Clamp with spigot

£12.99



Handy triangular pop-up reflectors with moulded handle.

TriGrip Mini 45cm

£44.99

TriGrip Standard 75cm

£59.99

TriFlip 8-in-1 sleeves for TriGrip

£39.99

Lastolite Flashgun TiltHeads

These ingenious Lastolite tiltheads provide a way of attaching your flashgun or flashguns, plus umbrella, to a lightsstand. The standard tilthead holds one flashgun, while the TriFlash can hold 1, 2 or 3; for those seeking extra power or quicker recycle times. Available individually, or as kits containing light stand and 80cm umbrellas.

TiltHead For Single Flashgun

£16.99

TiltHead Umbrella Kit

£89.99

TriFlash For 1-3 Flashguns

£39.99

TriFlash Umbrella Kit

£95.99

Colour Balance and Exposure Control

Handy pop-up colour balance and exposure control grey and white cards from Lastolite.

EzyBalance 30cm

£17.99

EzyBalance 50cm

£29.99

XpoBalance 38cm

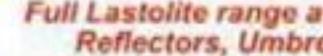
£34.99

Full Lastolite range available.

Reflectors, Umbrellas,

Paper Roll Backgrounds,

Hilite Backgrounds ...and more!



Lowering the Cost of Photography

tamrac

Expedition Backpack

Tamrac's famous range of Expedition backpacks have recently been upgraded and can carry huge amounts of camera kit in comfort! Fully MAS compatible.

Expedition 4X

£74.95

Expedition 5X

£87.95

Expedition 6X

£99.95

Expedition 7X

£124.95

Expedition 8X

£142.95

Expedition 9X

£166.95

Velocity Sling

A unique design of sling backpack, that opens away from your body for even faster access to your gear!

Velocity 6X

£29.95

Velocity 7X

£36.95

Velocity 8X

£42.95

Velocity 9X

£49.95

Velocity 10X

£59.95

Modular Accessory System

The patented Tamrac Modular Accessory System (MAS) allows photographers to customise their bags using accessories that attach to MAS slots on Tamrac bags.

Water Bottle With Holder

£9.95

Lens Case Pro 50

£11.95

Lens Case Pro 100

£12.95

Lens Case Pro 200

£13.95

Flash Case Medium

£8.95

Flash Case Large

£9.95

Rain Cover Medium

£17.95

Rain Cover Large

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.79 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our new showroom: Premier Ink & Photographic, Longfield Road, Sydenham Industrial Estate, Leamington Spa, Warwickshire, CV31 1XB.

01926 339977

www.premier-ink.co.uk



Premier
Ink & Photographic

Winner of the 2001 GOLD "Good Service Award"
As voted for by the readers of Amateur Photographer

TRIPODS, MONOPODS & HEADS

Manfrotto

Fantastic Tripod Package Deals !!!

Ball Head Package
496RC2 Quick Release Ball Head
190XDB Aluminium Tripod

RRP: £164.90
Deal Price:
£99.90



Save £65 - While Stocks Last !!!

3-Way Head Package
804RC2 Quick Release 3-Way Head
190XDB Aluminium Tripod

RRP: £169.90
Deal Price:
£99.90



Save £70 - While Stocks Last !!!

MANFROTTO TRIPODS

190XPROB Tripod
Aluminium 3-section legs, Q90 column
Weight: 1.85kg
Load: 5.0kg
Folded: 57cm
Height: 146cm
£99.95



055XPROB Tripod
Aluminium 3-section legs, Q90 column
Weight: 2.40kg
Load: 7.0kg
Folded: 65cm
Height: 178cm
£114.95



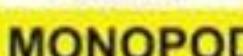
190CXPRO3
Carbon Fibre 3-section legs, Q90 column
Weight: 1.29kg
Load: 5.0kg
Folded: 58cm
Height: 146cm
£209.95



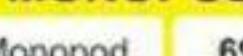
190CXPRO4
Carbon Fibre 4-section legs, Q90 column
Weight: 1.34kg
Load: 5.0kg
Folded: 50cm
Height: 146cm
£219.95



055CXPRO3
Carbon Fibre 3-section legs, Q90 column
Weight: 1.65kg
Load: 8.0kg
Folded: 65cm
Height: 175cm
£249.95



055CXPRO4
Carbon Fibre 4-section legs, Q90 column
Weight: 1.70kg
Load: 8.0kg
Folded: 54cm
Height: 170cm
£259.95



MANFROTTO MONOPODS

790B Monopod
Aluminium 5-section
Weight: 0.29kg
Load: 1.0kg
Folded: 39cm
Height: 145cm
£22.95



776YB Monopod
Aluminium 4-section
Weight: 0.33kg
Load: 4.5kg
Folded: 48cm
Height: 152cm
£29.95



695CX Monopod
Carbon Fibre 5-section
Weight: 0.60kg
Load: 5.0kg
Folded: 47cm
Height: 160cm
£137.95



679B Monopod
Aluminium 3-section
Weight: 0.60kg
Load: 10.0kg
Folded: 64cm
Height: 162cm
£35.95



680B Monopod
Aluminium 4-section
Weight: 0.83kg
Load: 10.0kg
Folded: 51cm
Height: 154cm
£45.95



681B Monopod
Aluminium 3-section
Weight: 0.78kg
Load: 12.0kg
Folded: 67cm
Height: 161cm
£46.95



MANFROTTO HEADS

492 Ball Head
non quick-release 1/4" thread
Weight: 0.12kg
Load: 2.0kg
£29.95



234 Tilt Head
ideal for monopods
Weight: 0.27kg
Load: 2.5kg
£14.95



234RC Tilt Head
with RC2 quick release
Weight: 0.27kg
Load: 2.5kg
£24.95



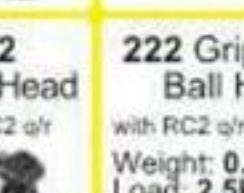
494 RC2 Ball Head
with RC2 quick release
Weight: 0.32kg
Load: 4.0kg
£41.95



496 RC2 Ball Head
with RC2 quick release
Weight: 0.46kg
Load: 6.0kg
£49.95



468MG RC2
Hydrostatic Ball Head
magnesium, with RC2 q/r
Weight: 0.65kg
Load: 10.0kg
£189.95



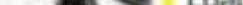
804 RC2 Pan / Tilt
with RC2 quick release
Weight: 0.79kg
Load: 4.0kg
£52.95



808 RC4 Pan / Tilt
with RC4 quick release
Weight: 1.42kg
Load: 8.0kg
£98.95



This is just a small
selection of the
MANFROTTO range
now available to try in
our new showroom
in Leamington Spa



KOOD

C324 Monopod
Aluminium 3-section
Weight: 0.57kg
Load: 8.0kg
Folded: 54cm
Height: 169cm
£69.99



CF284 Tripod
Carbon Fibre 4-section
Weight: 1.69kg
Load: 8.0kg
Folded: 56cm
Height: 160cm
£197.99



BH02 Ball Head
Quick release plate,
spirit level, 360 degree rotation,
dual control knobs
Weight: 0.21kg
Load: 6.0kg
£22.99



BH22 Ball Head
Sliding quick release plate,
spirit level, 360 degree rotation,
triple control knobs
Weight: 0.40kg
Load: 8.0kg
£31.99



hähnel

NEW RANGE

Brand new range of groundbreaking, lightweight yet sturdy tripods, supplied complete with removable heads.

Hahnel Triad 30 Lite - £39.99
4 section magnesium alloy tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with alloy ball head, and carrying case.
Weight: 1.2kg Max Load: 4.0kg Folded: 56cm Max Height: 142cm

Hahnel Triad 60 Lite - £59.99
4 section aluminium tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with 3-way fluid damped pan/tilt head, and carrying case.
Weight: 1.9kg Max Load: 5.0kg Folded: 61cm Max Height: 162cm

"An excellent value
for money tripod"

Amateur Photographer March 2010

**NEW
for 2011**
Triad 40 Lite
£49.99



gorillapod

Gorillapod Original (GP1)

The original gorillapod, designed for compact cameras, available in grey, yellow, green, blue, red and pink.
Weight: 0.04kg Load: 0.35kg

£14.99

Gorillapod SLR (GP2)

An sturdier gorillapod, designed to take an SLR camera.
Weight: 0.16kg Load: 0.7kg

£29.99

Gorillapod SLR-ZOOM (GP3)

An even sturdier gorillapod, designed to take an SLR camera with zoom lens.
Weight: 0.24kg Load: 3.0kg

£34.99

Gorillapod FOCUS

Designed for professionals, is the strongest Gorillapod yet!
Weight: 0.5kg Load: 5.0kg

£92.99

Gorillapod Ball Head

For the SLR-ZOOM or FOCUS.
£39.99

TrekTech OPTERA

Trek Tech Optera 460

The Trek Tech Optera 460 is the next generation of portable tripods - capable of holding 5kg.

The flexible legs are padded, covered in a soft yet hard-wearing water resistant fabric, and have integrated rubber feet for extra grip. They can be bent in practically any direction, allowing you to mount your camera on almost any object! The D-ring cord system attaches to the legs, ensuring that they will not splay out. A camera is attached using Trek-Tech's clever magnetic quick release system, and two MagAdapter quick release plates are supplied.

The Optera 460 PRO has an extra long 460mm leg to support up to a 400mm zoom lens. Uniquely, it can also be wrapped around your camera for protection while being carried.

The Optera 230 PRO has a shorter 300mm leg to support up to a 200mm lens.

The Optera 130 PRO has a very short 130mm leg to support up to a 50mm lens.

The Optera 100 PRO has a very short 100mm leg to support up to a 35mm lens.

The Optera 70 PRO has a very short 70mm leg to support up to a 28mm lens.

The Optera 50 PRO has a very short 50mm leg to support up to a 20mm lens.

The Optera 30 PRO has a very short 30mm leg to support up to a 14mm lens.

The Optera 20 PRO has a very short 20mm leg to support up to a 10mm lens.

The Optera 10 PRO has a very short 10mm leg to support up to a 5mm lens.

The Optera 5 PRO has a very short 5mm leg to support up to a 2.5mm lens.

The Optera 2.5 PRO has a very short 2.5mm leg to support up to a 1.25mm lens.

The Optera 1.25 PRO has a very short 1.25mm leg to support up to a 0.625mm lens.

The Optera 0.625 PRO has a very short 0.625mm leg to support up to a 0.3125mm lens.

The Optera 0.3125 PRO has a very short 0.3125mm leg to support up to a 0.15625mm lens.

The Optera 0.15625 PRO has a very short 0.15625mm leg to support up to a 0.078125mm lens.

The Optera 0.078125 PRO has a very short 0.078125mm leg to support up to a 0.0390625mm lens.

The Optera 0.0390625 PRO has a very short 0.0390625mm leg to support up to a 0.01953125mm lens.

The Optera 0.01953125 PRO has a very short 0.01953125mm leg to support up to a 0.009765625mm lens.

The Optera 0.009765625 PRO has a very short 0.009



Mifsuds.com

Mifsud Photographic Ltd

27-29, Bolton Street, Brixham.
South Devon. TQ5 9BZ
Shop is Open 9am-5.30pm Mon-Thur.
9am-5pm Fri/Sat. 10am-1pm Sun.

U.K.
Stock
ONLY

Canon

WANTED

MIFSUDS ARE CANON PROFESSIONAL STOCKISTS

We want your good quality Canon lenses and cameras
**WE BUY FOR CASH, PART EXCHANGE
and SELL ON COMMISSION** collection can be
arranged

Shop & Phones Closed 1 till 1.30pm (Saturday only)

PHONE LINE ...
MON-FRI 9am - 5.30pm,
SAT 9am - 5pm,
SUN 10am - 1pm.

(Shop times differ - see left)

**Find us on
facebook.**

EOS DSLRS + KITS

1D MK IV body	£3449
5D MKII body	£1697
5D MKII + 24-105 IS	£2347
7D body	£1177
7D + 15-85 IS	£1699
7D + 18-135 IS	£1399
60D body	£779
60D + 18-55 IS	£885
60D + 18-135 IS	£997
600D body	£629
600D + 18-55 IS	£739
600D + 18-135 IS	£929
550D body	£547
550D + 18-55 IS	£589
1100D body	£389
35 F2...	

EF-S NON FULL FRAME LENSES

10-22 F3.5/4.5 USM	£649
15-85 F3.5/5.6 IS U no box	£547
17-85 F4/5.6 IS USM unboxed	£299
18-55 F3.5/5.6 IS unboxed	£99
18-135 F3.5/5.6 IS U no box	£279
18-200 F3.5/5.6...	£419
55-250 F4/5.6 IS...	£229
60 F2.8 Macro USM	£359
EF LENSES	
8-15 F4 L U Fisheye	£1349
15 F2.8 Fisheye	£POA
16-35 F2.8 MKII L USM	£1137
17 F4 TSE L	£1999
17-40 F4 USM L	£629
20 F2.8 USM	£399
24 F1.4 L II USM	£1397
24 F2.8...	£379
24 F3.5 L TSE MKII	£1797
24-70 F2.8 L USM	£1047
24-105 F4 L IS USM unboxed	£849
28 F1.8 USM	£399
28 F2.8...	£175
35 F1.4 L U	£1149
35 F2...	£229

50 F1.2 L USM

50 F1.4 U	£1289
50 F1.8 II	£309
50 F2.5 Macro	£95
70-200 F2.8 IS U LII	£249
70-200 F2.8 non IS L USM	£1789
70-200 F4 L IS USM	£997
70-200 F4 L USM	£947
70-300 F4/5.6 L IS U	£519
70-300 F4.5/5.6 IS USM	£1197
85 F1.2 L II	£419
85 F1.8 USM	£1779
100 F2.8 IS L U macro	£319
100 F2.8 Macro USM	£739
100-400 F4.5/5.6 IS L USM	£1297
135 F2 L USM	£929
180 F3.5 L USM Macro	£1249
200 F2.8 II L USM	£649
300 F2.8 LII IS USM	£6499
300 F4 L IS USM	£1179
400 F2.8 IS L II USM	£9888
400 F2.8 IS L USM	£6479
TC-80N3...	£1099

FLASH & ACCESSORIES

Angle finder C	£189
BGE2N Grip (20/30/40D)	£129
BG-E5 grip (450/500D)	£119
BG-E6 grip (5D MKII)	£217
BG-E7 grip (7D)	£149
BG-E8 grip (550D)	£139
BG-E9 grip (60D)	£179
MR 14EX Ringlight	£469
MT-24EX	£749
270 EX II	£149
430 EX II	£219
580 EX II	£364
Off camera shoe cord OC-E3	£59
LCS wireless set	£369
STE2 Transmitter	£179
RS-80E3	£49.99
TC-80N3...	£119

16-35mm f2.8

LII USM	£1137
---------	-------

24mm f1.4 LII

USM	£1397
-----	-------

24-105mm f4

L USM no box	£849
--------------	------

70-200mm f2.8

LII IS USM	£1789
------------	-------

70-300mm f4.5/5.6 L

IS U	£1197
------	-------

100mm f2.8

IS L USM macro	£739
----------------	------

100-400mm f4.5/5.6 L

IS L USM	£1297
----------	-------

1.4 or 2x III

converter each	£499
----------------	------

580EXII Flash

	£364
--	------

Nikon

WANTED

MIFSUDS ARE NIKON PROFESSIONAL DEALERS

We want your good quality Nikon lenses and cameras
**WE BUY FOR CASH, PART EXCHANGE
and SELL ON COMMISSION** collection can be
arranged

please ring 01803 852400

DIGITAL SLR + KITS

D3X body	£5097
D3S body	£3697
D700 body	£1847
D300S body	£1097
D7000 body	£889
D7000 + 18-105 VR	£1049
D90 body	£549
D90 + 18-105 VR	£699
D5100 body	£627
D5100 + 18-55 VR	£697
D3100 body	£389
D3100 + 18-55 VR	£439

DIGITAL ONLY LENSES

10.5 F2.8 DX	£547
10-24 F3.5/4.5 G AFS DX	£649
12-24 F4 DX	£899
16-85 F3.5/5.6 AFS VR DX	£499
17-55 F2.8 DX	£1077
18-55 F3.5/5.6 VR DX no box	£97
18-105 F3.5/5.6 G ED VR no box	£239
18-200 F3.5/5.6 VR DX II	£599
55-300 F4.5/5.6 G VR	£299
85 F3.5 G VR	£439
LENSSES	
14-24 F2.8 G ED AF-S	£1319
16 F2.8 AF-D Fisheye	£649
16-35 F4 AFS VR	£869
20 F2.8 AF-D	£499
24 F1.4 AFS G...	£1629
24 F2.8 AF-D	£357
24-70 F2.8 G ED AFS	£1269
24-85 F2.8/4...	£559
24-120 F4 G ED VR	£859
28 F2.8 AFD	£249

28-300 F3.5/5.6 G ED VR

35 F1.4 G	£1477
35 F1.8 G	£199
35 F2 AF-D	£279
50 F1.4 AF-S G	£339
50 F1.8 AF-D	£429
60 F2.8 AFS	£1699
70-200 F2.8 VRII	£439
70-300 F4.5/5.6 VR	£1249
80-400 F4.5/5.6	

WANTED

Your good quality cameras, lenses etc.
part exchange - cash - commission sale.
COLLECTION CAN BE ARRANGED.

5x4 & 6x9, CANON, LEICA, MINOLTA, NIKON, PENTAX,
BRONICA, MAMIYA, HASSELBLAD, FUJI GS - GW - GX617

Please email details in first instance...info@mifsuds.com

QUALITY USED EQUIPMENT More on web 3 Month warranty on most equipment Part exchange welcome

ALL DIGITAL

CANON

1DS MKII body £1499

1DS MKI body £599

1D MKIII body box £1499

1D MKII body £799

7D body M-box £1049

40D body £449

30D body box £249

20D body £199

1000D body £249

450D body £279

400D body £219

350D body £179

BG-E1 £49

BG-E2N £89

BG-E3 £69

BG-ED3 box £49

BG-E7 M-box £119

BG-E9 M- £139

WFT-E5 M-box £369

SX30 IS M-box £299

G9 compact £199

G6 compact £119

FUJI

S5 body £449

S3 body box £249

LEICA

Digilux 4 M-box £379

MINOLTA/SONY

Sony A330 body £279

Sony A300 body £199

NIKON

D3S body M-box £3299

D2X body box £699

D700 body £POA

D300 body box £749

AE Prism Finder G £129

D200 body box £349

D90 body box £449

D80 body box £279

D70 body £179

D60 body box £199

D50 body £149

D40 body £199

MBD-200 £119

MBD-100 £99

MBD-80 £89

MBD-11 mint box £229

EH-5 AC adapter £69

EH-6 AC adapter £69

OLYMPUS

EP-1 + 17 F2.8 M-box £289

E1 body box £199

E-500 body £199

E-410 body £179

12-60 F2.8/4 SWP M- £699

14-45 F3.5/5.6 £169

35 F3.5 macro £159

40-150 F4.5/5.6 £89

FL50R flash M-box £299

FL-14 flash £79

HLD5 box £59

PENTAX

K5D body M-box £749

K10D body £49

Kx + 18-55 M- £299

Samsung GXL body £199

Ist DL body £149

DBG1 £49

DBG2 box £99

DBG3 mint £59

PRINTERS

Canon Pixma Pro 9000

Mint box unused £299

BAGS - BILLINGHAM

555 Green £199

555 Black £199

335 Green £149

335 Khaki £149

Press Black £99

LARGE FORMAT

Ebony 452 EXT £299

Linhof Super Angulon

65 F5.6 £599

Linhof Symar 210 F5.6 £299

210 F5.6 £299

Schneider 47 F5.6 Super

Angulon £799

Schneider 72 F5.6 Super

Angulon Mint box £999

Schneider Symar S

210 F5.6 £199

Wista 5x4 field camera

Rosewood £499

BRONICA ETRS 645

ETRSI + WLF + 75 F2.8 E

+ 120 back box £329

ETRS + WLF + 75 F2.8 EII +

120 back + plain prism £179

40 F4 E- £119

50 F2.8 E- £99

50 F2.8 PE £199

75 F2.8 PE £129

100-220 F4.8 M- £549

150 F3.5 E £99

150 F3.5 PE M- Box £179

200 F4.5 PE- £249

200 F4.5 PE £179

E14 ext tube £49

All 120 RFH £49

Polaroid Back £39

135N back £119

AELl Prism £199

WLF Boxed £49

Plain Prism E £49

M bracket £69

Speed Grip £49

Metz SCA 386 £49

SQAI + 80 + WLF £449

+ 120 back + winder £599

SQAI + 80 + WLF £129

+ 120 back £449

SQAI body £299

SQB + 80 + WLF £349

1D MK4 set £169

1D MKIII body box £1499

SQ Body £99

135W back M-box £229

135N back M-box £199

120 SQAI Back M-box £89

120 SQAI Back M-box £49

50 F3.5 PS £249

65 F4 PS Boxed £199

65 F4 PS £149

110 F4 PS Mac (1.4) £279

110 F4 PS Mac (1.4) £279

135 F4 PS M- £279

ffordes photographic



The U.K.'s Largest Used Equipment Specialist

We are commission sales specialists - we part exchange and buy for cash



Binoculars

Leica 12x50 BA Trinovid - Black	E++ £699
12x50 BR Ultraivid - Black	E++ £849
10x40 BA Trinovid	E++ £499
10x42 BR Ultraivid - Black	E++ £999
7x42 BA Trinovid - Black	E+ £599

Canon FD Manual

T90 Body Only	As Seen / E+ £69 - £89
F1NAE Black Body Only	Exc / E+ £199 - £299
A1 Black Body + Winder A	E+ £79
A1 Black Body Only	Exc / E+ £59 - £79
AE1P Chrome + 50mm F1.8	E+ £79
AE1P Chrome Body	E+ £59
AE1 Chrome + 50mm F1.8	E+ £69
AE1 Chrome Body Only	E+ £49 - £59
AV1 Black Body Only	E+ £49
AV1 Chrome Body Only	E+ / E+ £49
AV1 Chrome + 35-70mm	E+ £59
24mm F2.8 Block	E+ £79
24mm F2.8 FD	E+ £85
24-35mm F3.5 FD L	E+ £399
24-35mm F3.5 L Block	E+ £349
28mm F2.8 Block	E+ £29
28mm F2.8 FD	As Seen / E+ £19 - £39
Sigma 28mm F2.8 Mini II	E+ £25
35mm F3.5 Block	E+ £25 - £29
Tamron 35-135mm F3.5-4.2	E+ £35
Tamron 35-210mm F3.5-4.2 SP	E+ / E+ £79
Tamron 35-70mm F3.5	E+ £245
35-70mm F3.5-4.5 FD	E+ / E+ £25 - £35
35-70mm F4 FD	E+ £25
50mm F1.4 FD	E+ £49
Sigma 50mm F2.8 Macro	E+ £59
50mm F3.5 Block + FD25 Tube	E+ £399
50mm F3.5 FD Macro + Tube	E+ £49
Sigma 70-210mm F3.5-4.5 Apo	E+ £49

Bronica ETR/Si 6x4.5

ETRS Complete	E+ / E+ £279 - £299
ETRS Body Only	E+ £119

WANTED

COMMISSION / Part-Exchange / CASH
Bronica SQM1, ETRSi, RF645

ETRS Complete + Prism	E+ £229
ETRS Complete	E+ £199
40mm F4 E	E+ / E+ £149 - £179
45-90mm F4-5.6 PE	E+ £499 - £549
50mm F2.8 E	E+ £109
50mm F2.8 PE	E+ £159
100mm F4 PE Macro	E+ £249
105mm F3.5 E	E+ £89
105mm F4.5 PE Macro	E+ £249
135mm F4 PE	E+ £249 - £299
150mm F3.5 E	As Seen / Unused £39 - £139
150mm F3.5 PE	E+ £149
200mm F4.5 E	As Seen / Unused £79 - £249
200mm F4.5 PE	E+ / Used £149 - £279
250mm F5.6 E	As Seen / E+ £79 - £159
250mm F5.6 PE	E+ £249
2x Converter E	E+ £89
AEI Meter Prism	E+ / E+ £99 - £129
Prism Finder E	Exc / Unused £35 - £89
Rotary Finder E	As Seen / E+ £59 - £99
Speed Grip E	E+ £15
120 E Mag	E+ £25
120 E Mag	E+ £35
220 E Insert	Unused £19
Polaroid Mag E	E+ / E+ £25 - £75
Polaroid Mag El	Unused £59

Bronica GS1 6x7

GS1 Complete	E+ £399
GS1 Complete + AE Prism	E+ £449
GS1 Body Only	E+ / E+ £129 - £199
50mm F4.5 PG	E+ / E+ £249 - £299
65mm F4 PG	E+ £129 - £199
110mm F4 PG Macro	E+ / E+ £199 - £249
150mm F4 PG	E+ / E+ £119 - £159
200mm F4 PG	E+ £179
250mm F5.6 PG	Unused £299
1.4x Teleconverter G	E+ £125
AE Prism Finder G	E+ / E+ £25 - £149
AE Rotary Prism G	E+ £225
Speed Grip G	E+ £35

Bronica RF645

RF645 + 65mm F4	E+ £549
65mm F4 RF	E+ £149
RF20 Speedlite	E+ £149

Bronica SQA/Ai 6x6

SQA Complete + Prism	E+ £299
SQA Body Only	Unused £19
MPW Dioptric - 1.5	Unused £15

Polaroid Mag E

Polaroid Mag E	E+ / E+ £25 - £75
----------------	-------------------

Polaroid Mag El

Polaroid Mag El	Unused £59
-----------------	------------

Bronica SQ/Ai 6x6

SQA Complete	E+ £299
--------------	---------

Contax G Series

G2 Body Only	E+ £419
--------------	---------

WANTED

COMMISSION / Part-Exchange / CASH

Contax G Series / 645 / SLR

SOB Complete	E+ £349
SO Body Only	E+ £75
40mm F4 S	E+ £249
50mm F4.5 PS	E+ £249
50mm F3.5 S	E+ / E+ £119 - £149
65mm F4 PS	E+ / Used £39 - £249
110mm F4 PS Macro	E+ / E+ £199 - £249
135mm F4 PS Macro	Unused £329
150mm F3.5 S	As Seen / E+ £39 - £109
150mm F4 PS	As Seen / Mint £69 - £199
200mm F4.5 PS	E+ £149
250mm F5.6 PS	E+ £249
2x Teleconverter S	E+ £99
45DS Prism Finder	E+ / E+ £89 - £95
AE Prism Finder S	E+ / E+ £99 - £149
Motordrive SOI	E+ £119
Prism Finder S	E+ / Used £59 - £89
SQA 120 Mag	E+ £25
SQA 220 Mag	Exc / E+ £25 - £59
SQA 220J Mag	E+ / Used £49 - £75
SQ 135V Back	E+ £95
NPC Polaroid Mag	E+ £25
Polaroid Mag S	E+ / E+ £35 - £49

Contax SLR

N1 + 24-85mm	E+ / Used £499 - £750
NX + 28-80mm	E+ / Used £349 - £499
RX Body Only	As Seen / E+ £179 - £299
S2 Body Only	E+ £459
Ana Body Only	E+ / E+ £199 - £249

Contax G Series

G1 Body only	E+ £179
16mm F2 G + Finder	E+ £999
21mm F2.8 G + Finder	E+ £449
28mm F2.8 G - Black	E+ £239
35-70mm F3.5-5.6 G Vario	E+ £399 - £449
35MM F2 G	E+ £239
90mm F2.8 G	E+ / E+ £199 - £189
TLA140 Flash	E+ / Mint £39 - £59
TLA200 Flash	E+ / E+ £65 - £119
46mm B2 (82A) filter	E+ / Mint £12 - £20
46mm Skylight 1A filter	E+ £15
GR Digital II	New £199
GR Digital II Kit	E+ £349
GW1 Wide Converter	E+ £79
GX100 + VF Finder	E+ £149
Hood Hood + Adapter	Sony DC-R1 + Flash
DCS-T77	Mint - £39

Digital SLR Cameras

Canon EOS 1D MKII Body Only	As Seen / E+ £599 - £849
-----------------------------	--------------------------

Contax G Series

G2 Body Only	E+ £419
--------------	---------

www.ffordes.com

Check Out Our New Look Website

Buy On-Line 24/7 - Shop Open Mon-Fri 9 till 5.30

Panoramic Equipment

Horizon 202 Panorama	E++ £229	80mm F2.8 Leaf Shutter	E+ £139
Horizon 35	E++ £179	105-210mm F4.5 C ULD	E+ / Mint- £149 - £249
		150mm F3.5 C	E+ £115
		150mm F3.5 N	As Seen / E+ £65 - £99
		150mm F3.8 Leaf Shutter	E+ £199
		150mm F3.8 N/L Leaf Shutter	Unused £249
		150mm F4 C	E+ / E++ £59 - £139
		210mm F4 C	As Seen / E+ £59 - £139
		300mm F5.6 C	E+ £399
		500mm F5.6 C	E+ £399
		500mm F2.8 C Reflex	E+ £399
		2x Converter	E+ / E++ £45 - £49
		Auto Extension Tube 2	E+ / E++ £20 - £29
		Auto Extension Tube 3S	E+ / E++ £25
		120 Insert	E+ / Unused £10 - £20
		120 Super Mag	E+ £36
		220 Insert	Exc / E++ £9 - £25
		135N Pro Mag	E+ £75
		135N Super Mag	E+ / Mint- £75 - £85
		AE Prism Finder (FK402)	E+ / Mint- £99 - £199
		AE Prism Finder 645	E+ £79
		AE Prism Finder N	E+ / E++ £99 - £199
		CDS Prism Finder 645	As Seen / E+ £39 - £59
		PD Meter Prism 645	E+ £59
		Prism Finder 645	As Seen / E+ £29 - £59
		Prism Finder N	E+ £119
		Bellows Stand	Mint- £25
		Flash L Grip (GL402)	Unused £25
		Power Drive N	Exc / E+ £49 - £59
		Remote Electro Cable Release	E+ £25
		Revolving Tripod Adapter	E+ / E++ £29 - £39
		Tripod Adapter	E+ £18

WANTED

COMMISSION / Part-Exchange / CASH

Leica M Bodies / M Lenses 7R Lenses

Konica 28mm F2.8 Hexanon M	E+ £369
Minolta 28mm F2.8 M Rokkor	E+ £399
Zeiss 50mm F2 ZM Planar	E+ £549
90mm F2 Black	E+ £499
90mm F2.8 Chrome	Exc £299
90mm F4 Collapsible	E+ £225 - £249
90mm F4 Elmar E39	E+ / E+ £249 - £299
Minolta 30mm f4 M Rokkor	E+ £299
135mm F2.8 Black	E+ £249
135mm F2.8 M Black	As Seen £225 - £250
135mm F4.5 Chrome	As Seen / E+ £99 - £125
46mm IRUV - Black	E+ £25
49mm UVIR Filter	E+ £25
62mm UVIR Black (486M) MRC	Mint- £35
E43 UVIR-Chrome	E+ £45 - £49
E46 UVIR - Black	E+ / Mint- £45 - £49
E49 UVIR - Black	E+ / Mint- £29 - £49
E55 UVIR - Black	E+ £49
E67 UVIR - Black	E+ / Mint- £49 - £59
UVIR Filter for 18mm	Mint- £79
16526H Copy Set	E+ £65
28mm Black Finder	E+ £199
28mm Black Metal Finder	Mint- £279
28mm Chrome Finder	E+ £79
A42 Swing Polariser	E+ £85
Brightline Finder 18mm - Black	Mint- £399
Dioptre M +0.5	E+ £35
Hoodclip M	E+ £59 - £79
Hood Cap 14212 (16/18/21 Tri Elmar)	Unused £15
M4-2 Winder	Exc / E+ £49 - £95
MC Booster	As Seen £25
Motor M	E+ £249

Leica R Series

R9 Anthracite Body Only	E+ / Mint- £899 - £1,099
R9 Black Body Only	E+ £899 - £999
R8 Chrome Body Only	E+ / E+ £349 - £449
R7 Black Body Only	E+ / E+ £299 - £399
R7 Chrome Body Only	E+ / E+ £299 - £399
R6.2 Black Body Only	E+ £79
R6 Black Body Only	E+ / E+ £399 - £449
RE Black Body Only	E+ / Unused £219 - £599
R45 Model 2 Black Body Only	E+ / Unused £249 - £499
R4 Black Body Only	E+ £125 - £159
R4 Chrome Body Only	E+ £159
R3 Electronic body only	E+ £125
R3 Gold + 50mm F1.4	Unused £699
R3 MOT + Winder	E+ / E+ £199 - £299
S2L Anniversary Body Only	E+ £549
SL Chrome + 50mm F2 (Dummy)	E+ £150
SL Chrome Body Only	E+ £249
SL MOT Black Body Only	E+ £299
16mm F2.8 Fish-eye ROM	E+ £599
24mm F2.8 3cam	As Seen / E+ £299
24mm F2.8 ROM	E+ £599
28mm F2.8 PCS Shift	Mint- £750
28-70mm F3.5-4.5 R 3cam	E+ / E+ £249 - £349
28-70mm F3.5-4.5 ROM	E+ / E+ £249 - £349
35-70mm F3.5 R German	E+ / E+ £449 - £450
35-70mm F3.5 R Japan	E+ / E+ £299 - £349
35-70mm F4 ROM	Mint- £399
60mm F2.8 Macro ROM	E+ £649
70-210mm F4 R 3cam	E+ / Unused £399 - £699
80-200mm F4 ROM	E+ £699
80-200mm F4 R 3cam	E+ £249
135mm F2.8 R 3cam	As Seen / E+ £145 - £299
135mm F2.8 ROM	E+ £449
180mm F2.8 R 3cam	Exc / E+ £349 - £399
180mm F4 R 3cam	Exc / E+ £199 - £299
250mm F4 R 3cam	E+ / E+ £399 - £449
1.4x App Extender R	E+ £49
2x App Extender R	E+ / Mint- £429 - £549
2x Extender R	E+ / Unused £399 - £249
14127 M to R Adapter	E+ £69 - £99
14135 Tube	E+ £35
14167 M-R Adapter	E+ / Mint- £65 - £75
Angle Finder R (14300)	E+ / Mint- £125 - £199
Autobellows + 105mm F4 lens	E+ £249
Elopo 2 Close Up Lens	E+ / E+ £39 - £49
Extension Ring	E+ £39
Hasselblad R Lens Mount Adapter	E+ £50
Macrotar VIA	Mint- £15
Motorwinder Set R8/R9	E+ £279 - £299
Motorwinder R	E+ £49
Motorwinder R4	E+ £59
Motorwinder R8/R9	E+ / E+ £149 - £199
R3 Electronic E Case	E+ £25
R3 Winder Grip	E+ £25
RC Remote Control	E+ £35
SCA351 - Leica Manual R-Series	E+ £15
Series 7 UV - Multi Coated	Unused £25
Series 8 UV - Multi coated	Unused £29
Tripod Holder 14284	E+ £15

Mamiya 645

645 Super Complete	E+ £179
645E Body Only	E+ £279
645E Complete	E+ / E+ £249 - £399
24mm F4 ULD Fish-eye	E+ £749
45mm F2.8 Fish-eye	E+ £299
50mm F2.8 Fish-eye	E+ £299
50mm F2.8 Macro	E+ £299
50mm F2.8 Macro II	E+ £299
50mm F2.8 Macro III	E+ £299
50mm F2.8 Macro IV	E+ £299
50mm F2.8 Macro V	E+ £299
50mm F2.8 Macro VI	E+ £299
50mm F2.8 Macro VII	E+ £299
50mm F2.8 Macro VIII	E+ £299
50mm F2.8 Macro IX	E+ £299
50mm F2.8 Macro X	E+ £299
50mm F2.8 Macro XI	E+ £299
50mm F2.8 Macro XII	E+ £299
50mm F2.8 Macro XIII	E+ £299
50mm F2.8 Macro XIV	E+ £299
50mm F2.8 Macro XV	E+ £299
50mm F2.8 Macro XVI	E+ £299
50mm F2.8 Macro XVII	E+ £299
50mm F2.8 Macro XVIII	E+ £299
50mm F2.8 Macro XIX	E+ £299
50mm F2.8 Macro XX	E+ £299
50mm F2.8 Macro XXI	E+ £299
50mm F2.8 Macro XXII	E+ £299
50mm F2.8 Macro XXIII	E+ £299
50mm F2.8 Macro XXIV	E+ £299
50mm F2.8 Macro XXV	E+ £299
50mm F2.8 Macro XXVI	E+ £299
50mm F2.8 Macro XXVII	E+ £299
50mm F2.8 Macro XXVIII	E+ £299
50mm F2.8 Macro XXIX	E+ £299
50mm F2.8 Macro XXX	E+ £299
50mm F2.8 Macro XXXI	E+ £299
50mm F2.8 Macro XXXII	E+ £299
50mm F2.8 Macro XXXIII	E+ £299
50mm F2.8 Macro XXXIV	E+ £299
50mm F2.8 Macro XXXV	E+ £299
50mm F2.8 Macro XXXVI	E+ £299
50mm F2.8 Macro XXXVII	E+ £299
50mm F2.8 Macro XXXVIII	E+ £299
50mm F2.8 Macro XXXIX	E+ £299
50mm F2.8 Macro XL	E+ £299
50mm F2.8 Macro XLI	E+ £299
50mm F2.8 Macro XLII	E+ £299
50mm F2.8 Macro XLIII	E+ £299
50mm F2.8 Macro XLIV	E+ £299
50mm F2.8 Macro XLV	E+ £299
50mm F2.8 Macro XLVI	E+ £299
50mm F2.8 Macro XLVII	E+ £299
50mm F2.8 Macro XLVIII	E+ £299
50mm F2.8 Macro XLIX	E+ £299
50mm F2.8 Macro XLX	E+ £299
50mm F2.8 Macro XLXI	E+ £299
50mm F2.8 Macro XLII	E+ £299
50mm F2.8 Macro XLIII	E+ £299
50mm F2.8 Macro XLIV	E+ £299
50mm F2.8 Macro XLV	E+ £299
50mm F2.8 Macro XLVI	E+ £299
50mm F2.8 Macro XLVII	E+ £299
50mm F2.8 Macro XLVIII	E+ £299
50mm F2.8 Macro XLIX	E+ £299
50mm F2.8 Macro XLX	E+ £299
50mm F2.8 Macro XLXI	E+ £299
50mm F2.8 Macro XLII	E+ £299
50mm F2.8 Macro XLIII	E+ £299
50mm F2.8 Macro XLIV	E+ £299
50mm F2.8 Macro XLV	E+ £299
50mm F2.8 Macro XLVI	E+ £299
50mm F2.8 Macro XLVII	E+ £299
50mm F2.8 Macro XLVIII	E+ £299
50mm F2.8 Macro XLIX	E+ £299
50mm F2.8 Macro XLX	E+ £299
50mm F2.8 Macro XLXI	E+ £299
50mm F2.8 Macro XLII	E+ £299
50mm F2.8 Macro XLIII	E+ £299
50mm F2.8 Macro XLIV	E+ £299
50mm F2.8 Macro XLV	E+ £299
50mm F2.8 Macro XLVI	E+ £299
50mm F2.8 Macro XLVII	E+ £299
50mm F2.8 Macro XLVIII	E+ £299
50mm F2.8 Macro XLIX	E+ £299
50mm F2.8 Macro XLX	E+ £299
50mm F2.8 Macro XLXI	E+ £299
50mm F	

NICHOLAS

CAMERA COMPANY FOR THE AMATEUR/PROFESSIONAL PHOTOGRAPHER, CAMERA COLLECTOR

NEW UK DIGITAL SLR's and LENSES
CANON 300mm-600mm LIS IN STOCK £low
Nikon D3s..x700/300s/7000 £low
CANON 10-MK1V/DS-11/50MK11 £low
CANON/NIKON LENSES/ACCESORIES £low
SIGMA LENSES,CANON/NIKON/SONT £low

**PROFESSIONAL DIGITAL MEDIUM FORMAT,
NEW/USED**
HASSEL 35MP BACK,ANY FIT £NEG
LEAF APTUS 65/75(+/-) £NEG
RODENSTOCK 45mm f4.5, COPAL £NEG
APO-DIGITAR 28-120mm IRIS/COPAL £NEG
**DIGITAR 60,80,90,100mm-ELECTRONIC
SHUTTER**
**HORSEMAN VIEW CAMERA CONVERTER
OUTFIT** £NEG
IMACON SCANNERS-to 6x17cm £ASK

PROFOTO 7x12/2400/7b PROFLASH £ASK

ESOTERICA/EXOTICA/CLASSICA

APCAM MOTOR,HASSEL500.BXD £ASK

ALPA 360° ROTOCAMERA,ASNEW £ALK

ALPA 6.9d,10d,11-SI £NEG

ALPA LENSES 24-500mm £ASK

APO-SYMMAR 480mm(10x8-12x16) £1995

ARC HASSELBLAD-LENSES 35-75 £ASK

ARCA 10x8,5x7,5x4 Outfits £ASK

HORSEMAN VIEW CAMERA CONVERTER
OUTFIT £NEG

IMACON SCANNERS-to 6x17cm £ASK

PROFOTO 7x12/2400/7b PROFLASH £ASK

HASSEL H1+PHASE ONE P25	£NEG	PENTAX FA 50mm/100mm MACRO £275-£395	LEICA DIGILUX-1,asnew £295	G5670/690-90mm MKI-III £525-£995	645AFD comp+Kodak Digiback £Neg	MINOLTA A1-1000 IR Trigger £145
HASSEL H system 35-300mm lenses	£ask	PENTAX AF 85f1.4*,asnew £875	LEICA D_LUX 2,NEW? £425	645AFD COMPLETE/UNUSED £995-£1395	MINOLTA COLORMETER II £495	
HASSEL 180mm CF/E,asnew £795-£1255		PENTAX 50-135f2.8/60-250 ED £699-£845	Minolta Dimage Z2-Z5 £119-£149	35mm AF £675	MINOLTA TC1 Classic boxed,asnew £795	
HASSEL 150/250mm T+/ASNEW £345-£995		PENTAX 16-50f2.8/12-24mm £625-£745	Nikon Coolpix 5000/5700 from £69	55mm/150mmAF,asnew £at475	MINOX 35 AF NEW £275	
HASSEL 120mm CF/E/MKRO £995-£1975		PENTAX AF TAMRON 28-75f2.8	Nikon COOLPIX P5000/5100 £169-£225	55-110mm/AF/New £375-£495	MINOX TOURING DB,boxed £495	
HASSEL 140-280mm ASNEW £895-£1695		PENTAX AF-70 200f2.8 SIGMA £175	Olympus E20,SP510.C5050 ea175	Hassel CWI-CX1/winder £245-£395	MPP MICROFLEX/BOXED £345-£495	
HASSEL BLAD H2 COMPLETE,NEW?	£3475	PENTAX ED 200f2.8/300/450M £675-£875	RICOH GR DIGITAL £185	Hassel 14PC MUTAR,new? £895-£1495	MULTIBLITZ 200/500 flashkit £345-£545	
HASSEL 202FA COMPLETE	£1745-£2175	PENTAX AF 360/540f6Z NEW? £259-£345	RICOH GX100/200+VF/NEW £195-£375	Hassel 110mm f2 FE £699-£1695	NAGEL PUPILLE +5cm ELMAR £ASK	
HASSEL 40mm CF-E,asnew £995-£1995		PENTAX SPOTMETER/ASNEW £225-£295	Sigma DP1,asnew £299	120s Backs/Polaroid back AF,from £145	NIKON Rangefinder Lenses £ASK	
HASSEL 40mm CF-E,asnew £2595-£3475		PLAUBEL 67,80/12,NIKKOR £1295-£1695	Sony H9.15x,asnew £195	120s Pro/TL AE,drive,etc £425-£675	NIKKOR 85mm 1.5/10512.5 M39 £POA	
HASSEL 250mm FE/ASNEW £895-£1345		POLAROID 180/190/195 £295-£495	Hassel 205TCC/Prototype £Neg	120s Super +80 +back £from225	NIKKOR 150mm F5.6, COPAL £375	
HASSEL METZ 4504 TTL FLASH	£ASK	PROFOFO 78 BATTERY	Hassel 1000s+80mm £145-£245	120s Polaroid back £from225	NIKKOR -W 450mm COPAL 3 £895	
HASSEL SCA 390 ADAPTER	£145	PROFOFO 78 MULTI-CHARGER	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON Rangefinder S2,S3,M4,SP £NEG	
HORSEMAN View Camera Conv.Outft	£NEG	QUANTUM Q-FLASH OUTFITS	Hassel 110mm f2 FE £699-£1695	120s Polaroid back £from225	NIKON 20mm AF/AI/AIS £ASK	
KONICA HEXAR RF-50mm	£875-£1495	RICOH GR1/SV £165-£325	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON 35mm 28mm PC-SHIFT £345-£945	
LEICA PRADO 6x6 PROJECTOR	£575	ROSS 10x8 Mahogany-Bass Lenses	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON WC-E80 verter £ASK	
LEICA DIGITAL MODULAR-R	£575	RODENSTOCK 55.75.90.115mm £695-£1375	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON 200mm F2 AIS £1345-£2275	
LEICA M8,BL/CHR/NEW?	£1675-£2475	RAYNOX 180deg PRO VERTER,new £545	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON 300mm F2.8 AIS £ASK	
LEICA UV/FILTERS,NEW?	£ASK	ROLLEFLEx-1,1929, CASED,CAP	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON F3,TL,BKDX,UNUSED £1395	
LEICA SUMMARIT-M,35.50.75	£ASK	ROLLEFLEx TELE-ROLLEI,asnew	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON 35mm 28mm 1/10mm C/N £345	
LEICA 111G BODY	£599-£1175	ROLLEFLEx SL35,GERMAN,BOXED,NEW?	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON F-Prism,Chrome,asnew £495	
LEICA 5cm,9cm SUMMICRON SCREW EASK		ROLLEFLEx SL50,80,150mm HFT,SL66	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON PHOT-TN,bl+50,asnew £NEG	
LEICA SUMMARIT L39.5cmf1.5,ASNEW £595		ROLLEFLEx SL66,PENTAPRISM	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON F2,BL,Very Clean £375	
LEICA 5cm-5MM-UNIVERSAL,VER/HOOD	£ASK	ROLLEFLEx PQ 60mm SCHNEIDER,RARE £1395	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON F2AS+MD3,Nice £795	
LEICA ZEISS 18/25mm,M-NEW £699/£1075		ROLLEFLEx PQ550/PO180/2.8,ASNEW £ea1895	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON 24mm 15.6 COPAL £695	
LEICA 21mm 24mm 12.8M/ASPH £995-£2195		ROLLEFLEx PQ 55SH/FT/110mm f2	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON 45mm 19 COPAL £995	
LEICA 28mm 12/0.80/ASB NEW £1775-£2195		ROLLEFLEx PQ 140-280mm,asnew £2275	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON EN-EL7 battery,new £39	
LEICA 35mm 12/MA/SPH £775-£1995		ROLLEFLEx AFM 35 Supercompact £245	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON SW 65mm 4C COPAL £795	
LEICA 35mm 14.4/ASPH £995-£2445		ROLLEFLEx P66S 6x PROJECTOR £745	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON 135mm 15.6 COPAL £445	
LEICA 50mm 12/11.4/ASPH £695-£1895		ROLLEFLEx T17/8.72 DUALSPOT £275-£495	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON 210mm 15.6 COPAL £495	
LEICA 50mm 12/11.4/ASPH £695-£1895		SEKONIC L608 CINE	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON 240mm 15.6 COPAL £695	
LEICA 50mm 12/11.4/ASPH £695-£1895		SEKONIC L608 T17/8.72 DUALSPOT £275-£495	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON 450mm 19 COPAL £995	
LEICA 50mm 12/11.4/ASPH £695-£1895		SIGMA 10x8/5x,super £1495	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON EN-EL7 battery,new £39	
LEICA 50mm 12/11.4/ASPH £695-£1895		SIGMA 14mmf2.8 PENTAX-AF £375-£545	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON 180mm 15.6 COPAL £445	
LEICA 50mm 12/11.4/ASPH £695-£1895		SIGMA 10-20 CA/NAF/AF/NEW? £275-£425	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON 135mm 15.6 COPAL £445	
LEICA 50mm 12/11.4/ASPH £695-£1895		GANDOLF/IR/ODIM/Modern £ASK	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON 210mm 15.6 COPAL £495	
LEICA 50mm 12/11.4/ASPH £695-£1895		GRAFLEX/GRAFLEx VIEW £ASK	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON 400mm F2.8 AIS £2950-£3575	
LEICA 50mm 12/11.4/ASPH £695-£1895		HORSEMAN 5x4	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON F3,TL,BKDX,UNUSED £1395	
LEICA 50mm 12/11.4/ASPH £695-£1895		LEICA 111G BODY	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON 35mm 28mm PC-SHIFT £345-£945	
LEICA 50mm 12/11.4/ASPH £695-£1895		LEICA 50mm 12/11.4/ASPH £695-£1895	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON WC-E80 verter £ASK	
LEICA 50mm 12/11.4/ASPH £695-£1895		LEICA 50mm 12/11.4/ASPH £695-£1895	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON 200mm F2 AIS £1345-£2275	
LEICA 50mm 12/11.4/ASPH £695-£1895		LEICA 50mm 12/11.4/ASPH £695-£1895	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON 300mm F2.8 AIS £ASK	
LEICA 50mm 12/11.4/ASPH £695-£1895		LEICA 50mm 12/11.4/ASPH £695-£1895	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON F3,TL,BKDX,UNUSED £1395	
LEICA 50mm 12/11.4/ASPH £695-£1895		LEICA 50mm 12/11.4/ASPH £695-£1895	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON 35mm 28mm 1/10mm C/N £345	
LEICA 50mm 12/11.4/ASPH £695-£1895		LEICA 50mm 12/11.4/ASPH £695-£1895	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON F-Prism,Chrome,asnew £495	
LEICA 50mm 12/11.4/ASPH £695-£1895		LEICA 50mm 12/11.4/ASPH £695-£1895	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON PHOT-TN,bl+50,asnew £NEG	
LEICA 50mm 12/11.4/ASPH £695-£1895		LEICA 50mm 12/11.4/ASPH £695-£1895	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON F2,BL,Very Clean £375	
LEICA 50mm 12/11.4/ASPH £695-£1895		LEICA 50mm 12/11.4/ASPH £695-£1895	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON F2AS+MD3,Nice £795	
LEICA 50mm 12/11.4/ASPH £695-£1895		LEICA 50mm 12/11.4/ASPH £695-£1895	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON 24mm 15.6 COPAL £695	
LEICA 50mm 12/11.4/ASPH £695-£1895		LEICA 50mm 12/11.4/ASPH £695-£1895	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON 45mm 19 COPAL £995	
LEICA 50mm 12/11.4/ASPH £695-£1895		LEICA 50mm 12/11.4/ASPH £695-£1895	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON EN-EL7 battery,new £39	
LEICA 50mm 12/11.4/ASPH £695-£1895		LEICA 50mm 12/11.4/ASPH £695-£1895	Hassel 205TCC/Prototype £Neg	120s Polaroid back £from225	NIKON 35mm 28mm PC-SHIFT £345-£945	
LEICA 50mm 12/11.4/ASPH £695-£1895		LEICA 50mm 12/11.4/ASPH £				



Mrcad

£400,000 OF STOCK MUST GO

**50% OFF THESE 35MM BODIES ONLY
FROM JUNE 20TH TO 26TH**

Nikon Bodies

Nikonos Body + 35mm f2.5	£199
Nikonos II + 28mm f3.5 U	£399
Nikonos II Calypso Body	£199
Nikonos III+ 35mm f2.5,	
28mm f3.5 UV + Accs	£59
Nikonos III + 35mm f2.8 Lens	£239
Nikonos IV A Body	£399
MotorMarine II + 20mm f5.6 Wide	
Conv Lens + 35mm f3.5 Lens	
+ Sub 50 Yellow Flash	£249
Nikkormat EL2 + 50mm f1.8 AIS lens	
+ AW1 Winder	£229
Nikkormat FT Body	£89
Nikkormat FT + 50mm f2 Lens	£129
Nikkormat FT + Vivitar 35-70mm f2.8/f3.8 - Meter U/S	£129
Nikkormat FTN + 50mm f2 Lens	£99
Nikkormat FTN + 28-70mm Sirrus £199	
EM Body	£40/£59
EM Body with MDEMOTORdrive £75/£99	
F2 Body with Polaroid Back	£399
F2 Body with DP Head, MD3 Drive + MB2	£499
F2 Photomic Body+ DP1 Head	£229
F2 Photomic Body + DP1 Head	
+ 50mm f2 Nikkor H	£299
F2 Photomic Pin Register Body	
With MD2	£799
F2A Chrome Body As Seen	£199
F2A Chrome Body	£399
F3 Body with prism	£229
F3 Body with MF14 Databack + MD4 Drive	£599
F3 HP Body with MD4 Drive	£599
F3 HP Body +Pin Register Back £549	
F301 Body	£115
F301 Body + MF19 Data Back	£115
FA Black Body	£199
FE Chrome Body - Great	£179
FE Black Body	£99
FE Body + Tokina 35-70mm f4	£140
FE + 50mm f1.8	
+ MD12 Motordrive	£199
FE2 Black Body+MD12 Drive	£219
FE2 Body + 36-72mm f3.8	
Series E Lens	£189
FG Body	£99
+ Vivitar 28-210mm f3.5/f5.6	£139
FG20 Body + 50mm f1.8 Lens	£115
FM + 50mm f1.4 AI Lens	£249
FM2N Chrome Body	£169
FM2N + 50mm f1.8 Lens	£219
FM2N Black Body	£140
F4 Body *2151770	£289
F4S Body + MB21	£349
F401 AF + Sigma 28-105mm	£129
F5 Body Boxed	£499
F50 Body - LCD Screen cracked £69	
F501 Body	£139
F55 Body	£49
F55 + 28-80mm AFG lens	£139
F60 Body + 50mm f1.8 AF lens	£129
F601M Body	£99
F601M + 35-80mm f4/f5.6 Nikkor £139	
F65 SLR Body	£65
F70 Body	£69
F70 with 28-80m AF Zoom	£139
F8008S (F801S) Body	£149
F80 Body	£99
F80 + 50mm f1.8 AF Lens	£179
F801 Body	£149
F801S Body	£119/£159/£199
F801S Body+MF20 Databack	£219
F801S + 28-80mm AFD + MF20	
Databack	£239
F90 Body	£129/£189
F90 + 35-70mm Nikkor Lens	£225
F90 Body + MF26 Databack	£279
F90S Body with MB10 Grip	£249
F90X Body	£219
F90X Body with MB10	£239
F90X Body + 50mm f1.8 AF	£239
F100 Body + MB15 Grip	£259

Canon Bodies

F1N AE + AE Finder - No Reading on Meter	£199
F1N + Eye Level Finder + 50mm f1.8	
FD Lens+ AE Power Winder	£249
F1N Body - As Seen	£100
FT QL Body As Seen - Viewfinder Marks	£49
FTB QL + 50mm f1.8 SC	£99/£139
FTBQL + 50mm f1.8 FD Lens	£59
AE1 + 50mm f1.8 + Winder II	£139
AE1 + 50mm f1.8 Lens	£99
AE1 + 35-70mm + Winder 2	£149
AE1P + 50mm f1.8 + Winder A	£119
AE1P + 35-70mm FD Zoom	£139
AV1 Body	£49
AV1 + 50mm f1.8 Breechlock	£79
AV1 + 50mm f1.8 FD	£59/£99
AV1 + 50mm f3.5 Macro Lens	£99
AV1 + 28-70mm Vivitar Lens	£89
T50 + 50mm f1.8 FD	£89

**1/3RD OFF
RARE & UNUSUAL
PHOTO LAMPS**

150 35mm SLR Bodies

200 35mm Compacts

60 Cine Cameras

SOLD AS SEEN

NO GUARANTEES

From £5 Each

Callers Only

HOLGA 120 CAMERA

CLEARANCE

120N Plastic Lens NO FLASH

£25

120FN Plastic Lens WITH FLASH

£34

120GN Glass Lens NO FLASH

£29

120GFN Glass lens WITH FLASH

£38

120PC PIN HOLE

£36

FLASHBULBS

PF1B PK 10 £6

PF5 PK 5 £5

AG1B PK 5 £2

AG3B PK 10 £8

PF100 EACH £1

M3 CLEAR PK6 £6

M22B EACH £1

400 USED BOOKS

ALL NOW

HALF PRICE

FILTERS

SCREW IN

ANY 3 - FOR £18

43MM YELLOW/GREEN, 81B, 82A, 82B, 85A, OR 85B
46MM DUAL COLOR R/B, 80A, 82B, 85A, 85B, OR CIRC POL
48MM GREEN, UV, DIFFUSER, ND2 YELLOW/GREEN, ORANGE, ND4, 80A, 80B, 82B, 85, 85A, 85B, SKY, CLOSE UP +1, +2, +3, +4, CENTRE SPOT, CROSS SCREEN, OR DUAL COLOUR R/B
49MM POLARISER, YELLOW, SOFT SPOT, GREEN X1, UV, ORANGE, FOG B, SKYLIGHT, RED, FLDAY, CROSS SCREEN, FOG A, 82C, 85A SPLITFIELD, 80A, 80B, 81A, CENTRE SPOT, FLW, STAR 6, 3 FACE PRISM, ND2, 81B, 82A, 85B, LIGHT GREEN OR RUBBER LENSHOOD

52MM 80A, 80B, 82A, 82B, 85A, 85B, BI COLOUR, FLD, NEBULA, PULSAT, GRAD GREY, MIRAGE 6P or 3R, LT GREEN, ANDROMEDA, SPLIT FIELD, TRICOLOR, SPECTRAL CROSS, OR 3 FACE PRISM.

55MM ND2, GREEN X1, 80B, 82A, 82B, 85A, 85B, SKYLIGHT, NEBULA, STAR 8, SPLITFIELD, YELLOW, 85C, CLOSE UP +2, FOG A, FOG B, GRADBLUE, PULSAT, ORANGE, CROSS SCREEN VIII, C/SPOT GREY, 3/4 OR 5 FACE PRISM, VARIOCROSS, STAR6, INTENSIFER, CENTRE SPOT, RAINBOW SPOT, SPECTRALSTAR ANDROMEDA, YELLOW/GREEN, SOFTNER A/B, 1/2 COLOUR BLUE OR COLOUR SPOT YELLOW

58MM CLOSE UP +2, +4, 82A, 82B, OR HALF COLOUR BLUE 62MM CIRCULAR POLARISER, UV, YELLOW/GREEN, 80B, 85A, YELLOW, GREEN, 85B OR UV 67MM SKYLIGHT 1B, YELLOW SPOT, CLEAR CENTRE SPOT, POLARISER, 85C GREY SPOT, DUAL COLOUR R/B, UV, COLOUR BURST/YELLOW, 85A, 85B, OR 82C

72MM 80A, RED OR GREEN 77MM GREEN X1 OR RUBBER LENSHOOD ADD A RUBBER L/HOOD AT THE TIME FOR £3

PROXAR SETS

48MM, 49MM, 52MM OR 55MM Close Up +1, +2 and +3 Filters

EACH SET £18

WRATTEN GELS

75X75

LAST STOCKS

6 FOR £20

SPICER HALFIELD

MOUNTS & FOLDERS

NOW HALF PRICE

PHOTO FRAMES

CALLERS ONLY

Buy One Get One Free

COKIN SQ FILTERS

Size A Filters

ANY 3 for £10

Size P Filters

ANY 3 for £15

Cokin A Rings £4

Cokin P Rings £5

D/Dark Slides

5x7 4 for £144

2 for £76 £42 Each

HALF PLATE

4 for £90

2 for £48 £26 Each

10x8 4 for £180

2 for £95 £50 Each

HARD LENS CASES

LAST STOCKS

ANY 6 FOR £24

M2 70MM X 115MM

M3 70MM X 165MM

M4 85MM X 105MM

M5 95MM X 80MM

M6 95MM X 165MM

M7 95MM X 220MM

M8 105MM X 110M

M10 125MM X 215MM

M11 125MM X 255MM

M12 125MM X 335MM

CCS POUCHES

Rugged protection for all your

expensive lenses, compacts or

binoculars. Water and Abrasion



www.abc-digital-cameras.co.uk



08450 70 90 30

Lines open 8:45am-5:45pm Monday - Saturday

• FREE NEXT DAY DELIVERY* • UK STOCK • SUPERB SERVICE • FREE EXPERT ADVICE • LOW PRICES •

Canon EOS 60D

Find your own angle



- 18 MP APS-C CMOS sensor
- Advanced creative features
- Vari-angle 3.0" 3:2 ratio LCD
- Full HD movies
- ISO 100-6400, H:12800

Our Price from £799.99

Body SRP
£1,049.99

Nikon D5100

I am your Guide



- 16.2 megapixels
- High ISO (100-6400)
- Special Effects Modes
- Full HD movies
- 3.0" Vari-Angle LCD Screen

D5100 + 18-55 £684.99

Canon EOS 550D

Stills or movies, capture your story



- 18 MP APS-C CMOS sensor
- 3.7fps shooting
- 3.0" 3:2 ratio LCD Screen
- Full HD movies
- ISO 100-6400, H:12800

Our Price from £514.99

Body SRP
£799.99

Panasonic DMC-G3

NEW!



Creativity without limits

- 16.6MP CMOS Sensor
- ISO 160-6400
- 4 fps (20fps at 4 megapixels)
- Touch Screen interface
- Full HD Video @ 30 fps

Please visit our website for our latest price on this NEW camera

• Digital SLRs •

Canon EOS 600D + 18-55mm IS

Our Price
£688.99
SRP £769.00

Nikon D3100 + 18-55mm VR
Our Price
£439.99
SRP £579.99

Olympus E-PL2 + 14-42mm II

Our Price
£469.99
SRP £529.99

Canon EOS 7D Body Only

Our Price
£1,179.99
SRP £1,699.99

Nikon D7000 Body Only
Our Price
£896.00
SRP £1,099.99

Pentax K-7 Body Only

Our Price
£635.00
SRP £847.99

Canon EOS 5D II Body Only

Our Price
See Website
SRP £2,299.99

Nikon D300s Body Only
Our Price
£1,069.99
SRP £1,369.99

Pentax K-5 Body Only

Our Price
£899.00
SRP £1,154.99

Canon Digital IXUS 300 HS

Our Price
£249.99
SRP £319.00

Fujifilm FinePix S2800HD
Our Price
£149.00
SRP £234.99

Panasonic Lumix DMC-TZ20

Our Price
£314.99
SRP £349.99

Canon PowerShot S95

Our Price
£309.00
SRP £399.00

Nikon Coolpix S3100
Our Price
£109.99
SRP £119.99

Panasonic Lumix DMC-LX5

Our Price
£349.99
SRP £489.99

Canon PowerShot G12

Our Price
£419.00
SRP £539.00

Nikon Coolpix P500
Our Price
£329.99
SRP £399.99

Samsung WB1000

Our Price
£149.99
SRP £205.99

• SLR Lenses •

• Nifty Fifties •

Canon EF 50mm f/1.8 II
Nikon AF-D 50mm f/1.4 G
Sigma 50mm f/2.8 EX DG Macro

• Popular Telephoto Lenses •

£94.99	Canon EF-S 55-250mm f/4-5.6 IS	£174.99
£307.99	Canon EF 70-200mm f/2.8L IS II USM	SEE WEB
£254.00	Nikon AF-S 55-200mm f/4-5.6 VR DX	£209.99
	Nikon AF-S 70-200mm f/2.8 VR ED II	£1,659.99
	Sigma 70-300mm f/4-5.6 DG OS	£299.00

• Popular Macro Lenses •
Canon EF-S 60mm f/2.8 Macro
Canon EF 100mm f/2.8 USM Macro
Nikon AF-S 60mm f/2.8 Micro ED
Nikon AF-S 105mm f/2.8 VR Micro
Sigma 70mm f/2.8 EX DG Macro
Tamron SP AF 90mm f/2.8 Di

£359.99
£419.99
£409.99
£629.99
£359.00
£354.99

Filters

Receive an extra 10% off
any filter when bought with a lens,
on mention of this advert

• Accessories •

Adobe Photoshop Elements 9.0

Our Price
£59.99
SRP £81.99

ColourVision Spyder 3 Express

Our Price
£61.99
SRP £86.99

Epson Stylus PX820FWD

Our Price
£179.99
SRP £205.99

Tamrac Adventure Messenger 4

Our Price
£34.99
SRP £52.00

Manfrotto 055CXV3 C/Fibre Tripod

Our Price
£244.00
SRP £275.95

Giottos Super Rocket Air-Blower

Our Price
£9.99
SRP £11.50

For even more lenses filters and hoods, please visit our website

For 1000s more accessories, please visit our website



call us on 08450 70 90 30 for the latest NEW PRODUCTS this Summer!

Open Mon-Sat
8.45am - 5.45pm

Visit us at www.abc-digital-cameras.co.uk

** Delivery to UK mainland is FREE for orders over £100. For orders under £100, delivery from £2.50.
All prices include VAT @ 20%. Prices fluctuate so please see website for our latest low prices. E&OE

get creative
with your photography

www.wilkinson.co.uk

Canon



Canon EOS

EOS 1000D & EF-S 18-55 IS
£449.00

EOS 550D & EF-S 18-55 IS
£619.00

EOS 550D & EF-S 18-135 IS
£769.00

EOS 550D BODY
£539.00

EOS 600D

• 18-megapixel CMOS sensor

• Scene Intelligent Auto mode

• Full-HD EOS Movie

• Up to 3.7fps

• Wide-area 9-point AF

EOS 600D & EF-S 18-55 IS
£699.00

EOS 600D BODY
£619.00

EOS 60D

• 18 MP APS-C CMOS sensor

• Vari-angle 7.7cm (3.0") 3.2 ratio LCD

• Full HD movies

• Up to 5.3fps shooting for up to 58 JPEGs

EOS 60D & EF-S 17-85 IS USM
£999.00

EOS 60D EF-S 18-135 IS
£1019.00

EOS 60D BODY
£799.00

EOS 7D

• 18MP APS-C CMOS sensor

• Up to 8fps shooting

• ISO range up to 12800

• 100% Viewfinder

EOS 7D & EF-S 15-85 IS
£1739.00

EOS 7D BODY
£1199.00

EOS 5D MKII

• 18MP APS-C CMOS sensor

• Up to 8fps shooting

• ISO range up to 12800

• 100% Viewfinder

EOS 5D MKII & EF 24-105L IS
£2499.00

EOS 5D MKII BODY
£1699.00

Canon PIXMA Printers

Pixma IP4700
£89.99

HALF PRICE
was £99.99

Now
£49.99

PIXMA PRO 9000 MKII
£299.99*

PIXMA PRO 9500 MKII
£449.99*

*Price shown after Canon £100.00 cash back,
offer ends 28/07/11 call for further details.

Canon SELPHY Printers

Selphy CP800
£89.99

• Stylish and ultra-compact photo printer

• 6.2 cm (2.5") tilt LCD

• Prints in under 1 minute



Wilkinson
Cameras
www.wilkinson.co.uk

passionate about photography

Canon



Canon EF & EF-S Lenses

EF Zoom Lenses

EF 16-35mm f2.8L USM MKII	£1115.00
EF 17-40mm f4L USM	£599.00
EF 24-105mm f4L IS USM	£799.00
EF 70-200mm f2.8L IS USM II	£1799.00
EF 70-200mm f2.8L USM	£979.00
EF 70-200mm f4L IS USM	£909.00
EF 70-200mm f4L USM	£479.00
EF 70-300mm f4/5.6 IS USM	£375.00
EF 70-300mm f4/5.6L IS USM	£1159.00
EF 100-400 f4.5/5.6L IS USM	£1229.00

EF Prime & Macro Lenses

EF 200mm f2.8L USM (II)	£629.00
EF 200mm f2L IS USM	£4749.00
EF 300mm f4L IS USM	£1099.00
EF 400mm f5.6L USM	£1049.00
EF 50mm f1.4 USM	£309.00
EF 600mm f4L IS USM	£6799.00
EF Macro 100mm f2.8 USM	£415.00
EF Macro 100mm f2.8L IS USM	£709.00

EF-S Lenses

EF-S 10-22mm f3.5/4.5	£629.00
EF-S 15-85mm f3.5/5.6 IS	£549.00
EF-S 17-55mm f2.8 IS USM	£759.00
EF-S 17-85mm f4/5.6 IS USM	£269.99
EF-S 55-250mm f4/5.6 IS	£219.00
EF-S Macro 60mm f2.8	£329.00

Canon Speedlites

270EX II	£179.99
320EX	£249.99
430EX II	£219.99
580EX II	£399.99

Lowepro
The Trusted Original



Cirrus

110 Blue	£14.99
120 Blue	£19.99
140 Blue	£29.99
TLZ 5 Blue	£14.99
TLZ 25 Blue	£24.99

Classified

140AW Sepia	£69.99
200AW Sepia	£94.99
250AW Sepia	£99.99

Dryzone

200 Grey / Yellow	£280.00
Rover Grey	£199.00

Fastpack Black

100	£39.99
200	£48.99
250	£57.99
350	£65.99

Flipside

200	£52.99
300	£59.99
400	£79.99

Lens Trekker

600AW II	£144.99
Magnum	£144.99

Magnum

200AW	£114.99
400AW	£144.99

Pro Roller

X100	£250.00
X200	£290.00
X300	£350.00

Rezo

TLZ 20	£19.99
--------	--------

Sling Shot

102AW	£52.99
202AW	£67.99
302AW	£79.99</td



LIGHT CRAFT
WORKSHOP



"Light Craft Workshop neutral density filters are great for photographers wanting to explore very long exposures and they are great value for money."

- Will Cheung

ND4
ND8
ND16
ND32
ND64
ND128
ND256

ONE FILTER
Fader
ND
Mk II

The Light Craft Workshop **Fader ND** is a new and innovative solution to carrying multiple Neutral Density filters - one ND filter with an adjustable range from ND4 to ND400. Incredibly useful for videographers, cinematographers and still photographers alike, the filter allows total control over the amount of light entering the front of the lens. This allows long exposures or larger apertures to be used in bright conditions.

The new upgraded **Mk II** version brings significant improvements over earlier versions, with a new thinner filter frame, and enhanced optical elements to reduce image softening. A significantly better filter. Now available in 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm and 86mm diameters.

Also available from Light Craft Workshop, the highly acclaimed, multi-coated, ultra-thin, wide angle 9-stop ND filter...



The ND500 MC

for more details, please visit
www.LightCraftWorkshop.co.uk

SanDisk®



Premier
Ink & Photographic

£5.99

Premier
Ink & Photographic

£8.29



Premier
Ink & Photographic

£14.79



Premier
Ink & Photographic

£10.39



Premier
Ink & Photographic

£13.79

Premier
Ink & Photographic

£22.99



Premier
Ink & Photographic

£37.49

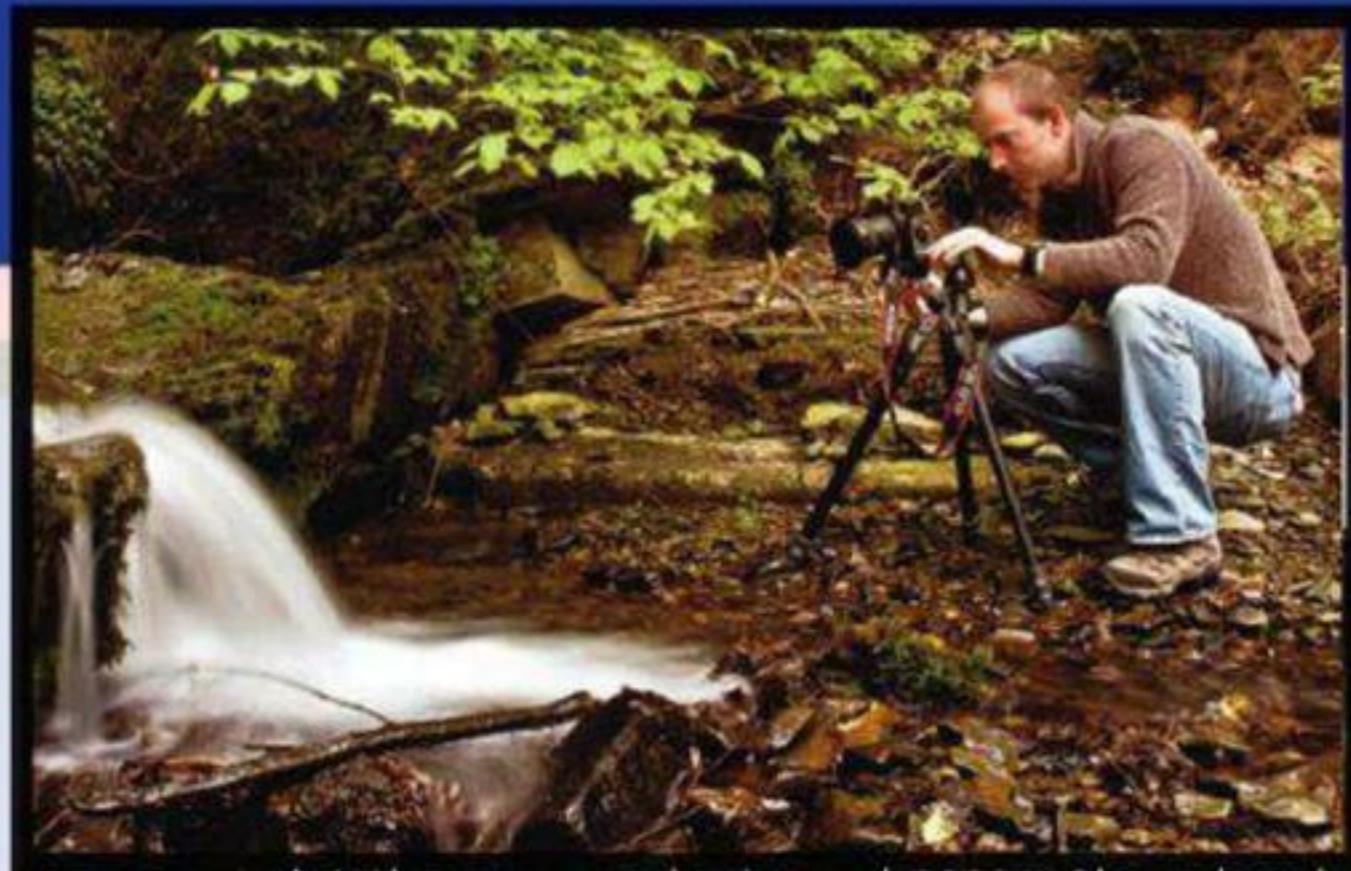
Premier
Ink & Photographic

£69.99



Premier Ink & Photographic
01926 339977
www.premier-ink.co.uk
12 Longfield Road, Leamington Spa, CV31 1XB

KOOD FILTERS



Andy Wilson setting up the shot, andy210966@hotmail.co.uk

Manufactured in Japan for KOOD using Schott B270 optical glass with neutral density coating on both surfaces to maintain a true neutral with a 4 stop strength. An exceptional high quality filter enabling slow shutter speeds with better aperture selection.

KOOD JAPANESE MANUFACTURED ROUND FILTER RANGE INCLUDES:

Skylight, Skylight 1B, UV, ND4, ND8, ND16, Polarizer, Circular Polarizer, 4 x Star, 6 x Star, 8 x Star, Radial Multi Image 3, Radial Multi Image 5, Centre Spot Clear, Soft, Fog, Split Field, Close Up Sets +1 + 2 + 4, 80a, 80b, 81a, 81b, 82a, 82b, 85a, 85b, FLW, FLD, Red, Orange, Yellow, Yellow/Green.

Many of these are available from 25mm – 86mm.

A straight Polarizer though lower cost than a Circular polarizer gives a better result but you might have to focus manually, all auto focus systems work with the circular polarizer.

SLOT FILTERS MANUFACTURED BY KOOD IN THE UK:

Over 110 different types in 67mm Cokin A Size, 84mm Cokin P Size and 100mm Lee Hi-tech Cokin etc Size.



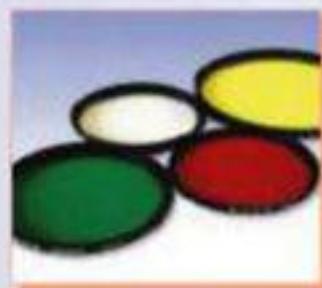
SQUARE FILTERS: COKIN A TYPE, COKIN P TYPE AND 100MM



CAMERA LENS ADAPTORS, MOUNTS AND CAPS



OVER 160 DIFFERENT STEPPING RINGS



GLASS FILTERS



UNDERWATER FILTERS



GENERAL CAMERA FITTING ACCESSORIES



CAN BE ORDERED FROM ANY INDEPENDENT RETAILER

K O O D

KOOD International Limited, Unit 6, Wellington Road, London Colney AL2 1EY

Tel: 01727 823812 Fax: 01727 823336

E-mail: info@koodinternational.com / koodinternational@gmail.com

www.koodinternational.com

KOOD BRAND PRODUCTS ARE EXPORTED WORLDWIDE

KOOD SUPPLIES EVERY PART OF THE PHOTO TRADE - HOME AND EXPORT.

EMAIL: info@koodinternational.com FOR DETAILS OF STOCKIST IN YOUR AREA OR, IF YOU ARE A CAMERA EQUIPMENT TRADER,
SEND YOUR DETAILS FOR ACCOUNT APPLICATION AND TRADE SUPPLY PRICES

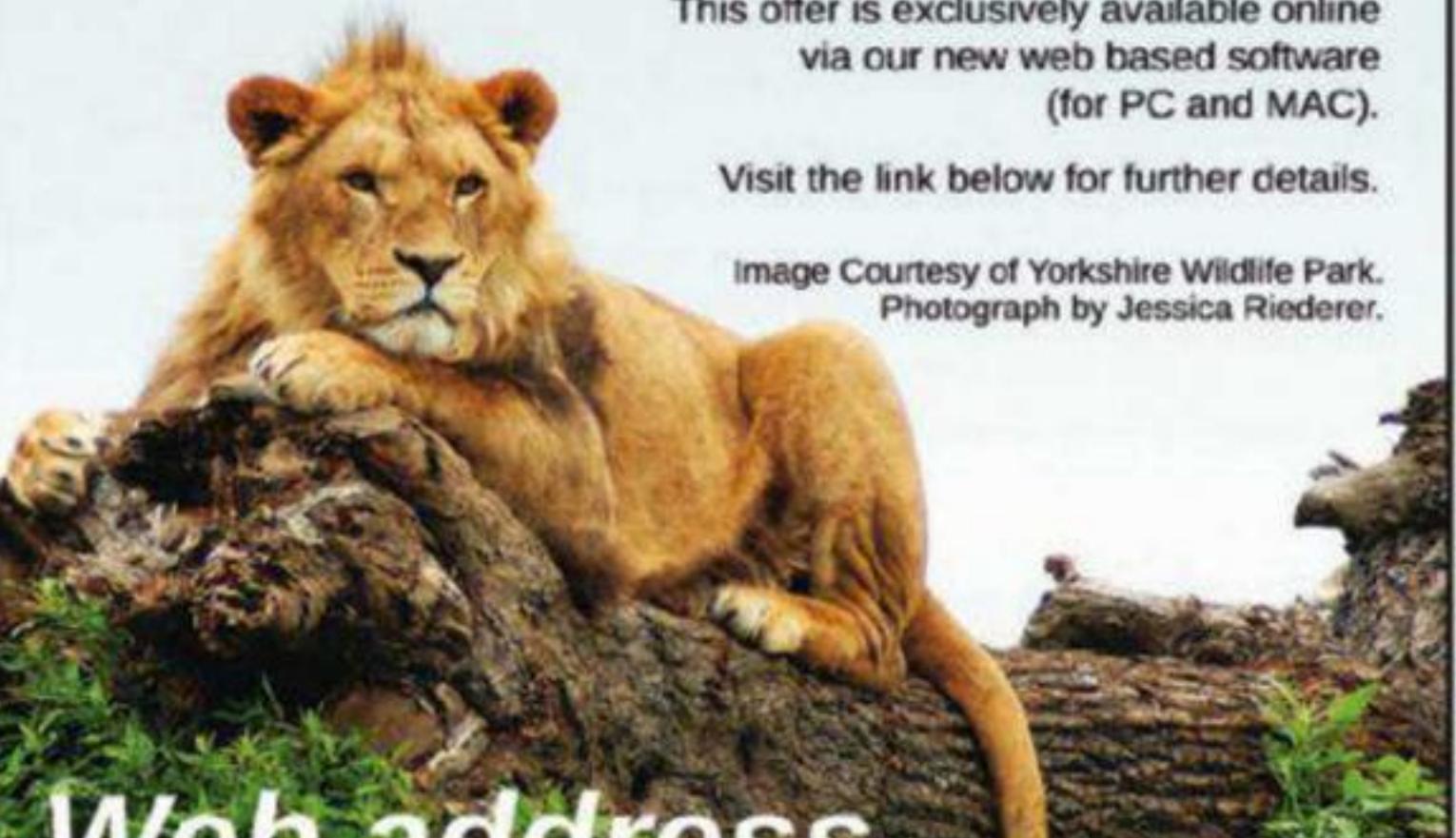
Up to 25% off Online Prints

For a limited period only we are offering up to 25% off a selection from our range of gloss or satin matt prints! Produced on true photographic Fuji Crystal Archive paper.

This offer is exclusively available online via our new web based software (for PC and MAC).

Visit the link below for further details.

Image Courtesy of Yorkshire Wildlife Park. Photograph by Jessica Riederer.



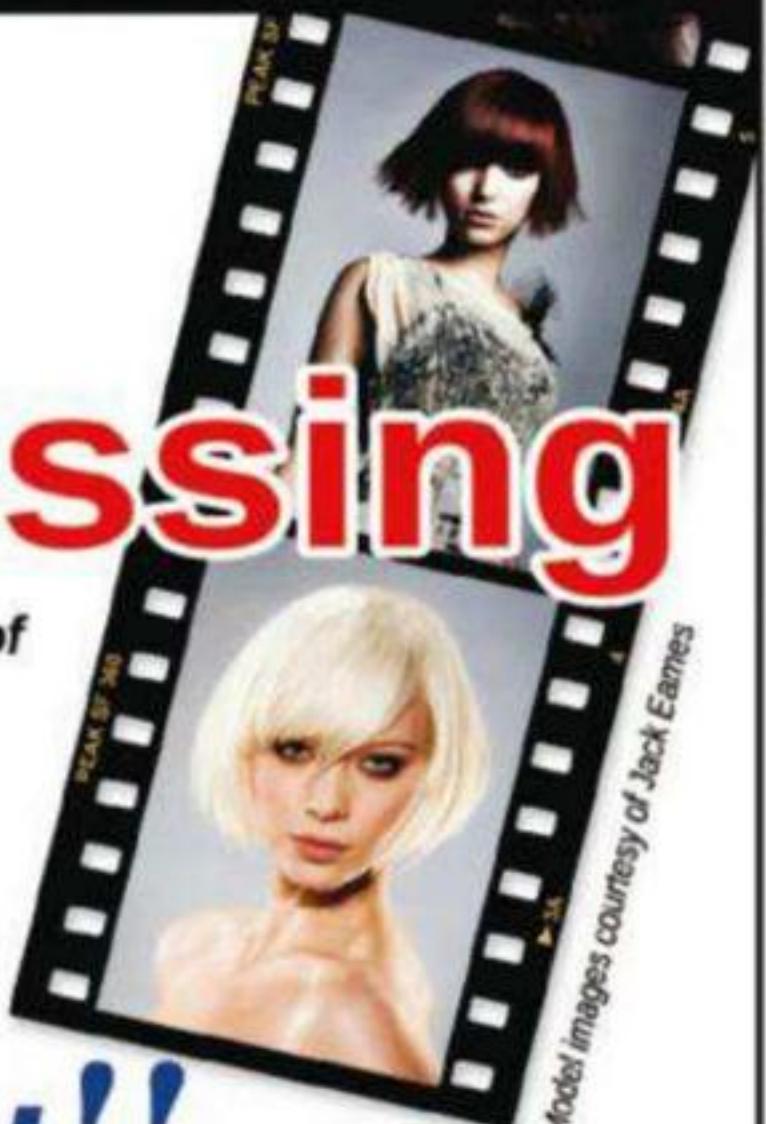
Web address...

www.peak-imaging.com/htmls/ap13

E6 Processing

Highly skilled E6 staff, state of the art equipment, same day turnaround, safe travel packaging, great prices!

You shoot E6 for a reason! Choose your processing lab for the same reason...



Model images courtesy of Jack Earmes

Quality!!

By reputation Peak Imaging is the UK's No 1 E6 Processing Laboratory

E6 Processing

Professional monitored process control. High quality sleeves / plastic mounts & boxes.

Film type/no of exp.	Sleeved	Mounted
135/24 exp.	4.13	6.23
135/36 exp.	4.44	6.94
120 Roll Film	4.13	---
5 x 4 Sheet Film	2.75	---
Speed changes - Add £1.10 per film		

Same day return



E6 & C41 Fuji Oasis professional monitored service

Film Processing Discounts

5 - 9 rolls : 5% off

10 - 24 rolls : 10% off

25+ rolls : 15% off

First Class Return Post and Packaging £3.50 per order £1.75 for a single film (cut into strips) - process only

PEAK IMAGING, Dept AP13,
FREEPOST RLSY-YZJX-SLXC,
Sheffield S20 3PP

Tel : 0114 224 3207
Email : sales@peak-imaging.com

All prices INCLUDE VAT

All prices shown are in pounds sterling and are inclusive of VAT.
Overseas customers credit card only - postage will be charged at cost.
Please ensure that films are packed in a strong padded envelope.
Liability limited to value of unexposed material only. Items of special
value must be insured. Full terms and conditions of business can be
found in our price guide and on our website.

PEAK
imaging

www.peak-imaging.com

MILFORD

Professional Photographic Products

Ilford B&W Paper

examples:

Resin Coated

MGIV 5x7" (100s)	£20.00
MGIV 8x10" (100s)	£41.00
MGIV 12x16" (50s)	£48.50
MGIV 16x20" (50s)	£73.00
MGIV 20x24" (50s)	£109.00

Portfolio Postcard (100s)	£38.50
---------------------------	--------

Fibre Based

MGIV 5x7" (100s)	£38.00
MGIV 8x10" (100s)	£78.00
MGIV 12x16" (50s)	£96.00
MGIV 16x20" (50s)	£146.00
MGIV 20x24" (50s)	£215.00

Kentmere B&W Paper

examples:

Select Resin Coated

VC 5x7" (100s)	£17.00
VC 8x10" (100s)	£34.00
VC 12x16" (50s)	£39.00
VC 16x20" (50s)	£60.00

Fineprint Fibre Based

VC 5x7" (100s)	£27.00
VC 8x10" (100s)	£55.00
VC 12x16" (50s)	£67.00
VC 16x20" (50s)	£108.00

Ilford B&W Film

FP4/HP5 135-24	£3.40
FP4/HP5/PanF 135-36	£4.30
FP4/HP5/PanF 120	£3.70
FP4/HP5 135x30.5m	£57.00
FP4/HP5 4x5" (25s)	£36.00
Delta 100/400 135-24	£4.20
Delta 100/400 135-36	£5.20
Delta 100/400 120	£4.30
Delta 100 4x5" (25s)	£36.00
Delta 3200 135-36	£6.40
Delta 3200 120	£5.20
XP2 135-24	£4.20
XP2 135-36	£5.20
XP2 120	£4.30
SFX 135-36	£9.10
SFX 120	£9.70



ILFORD GALERIE PROFESSIONAL INKJET PHOTO RANGE

Smooth Gloss or Pearl	
4x6", 100 sheets	£18.00
5x7", 100 sheets	£23.00
A4, 25 sheets	£12.00
A4, 100 sheets	£38.00
A4, 250 sheets	£76.00
A3, 25 sheets	£27.00
A3+, 25 sheets	£30.00
43cm (17") roll	£94.00
61cm (24") roll	£111.00

Smooth Fine Art 190gsm	
A4, 10 sheets	£12.00
A3+, 10 sheets	£30.00
Gold Fibre Silk 310gsm	
A4, 50 sheets	£38.00
A3+, 50 sheets	£81.00
A2, 50 sheets	£115.00
43cm (17") roll	£74.00
61cm (24") roll	£94.00

Kodak

Kodak Film

TMX/TMY 135-36	£3.50
TMX/TMY 120 (5pk)	£17.00
TMX/TMY 4x5" (50s)	£63.00
Tri-X 135-36	£3.50
Tri-X 120 (5pk)	£17.00
BW400CN 135-36	£4.50
Ektar 100 135-36	£4.00
Ektar 100 120 (5pk)	£20.00
Portra 400 135-36(5pk)	£30.00
Portra 400 120 (5pk)	£21.00
Portra 400 4x5" (10s)	£36.00

MORCO LIMITED

20 Oak Tree Business Park, Oakwood Road,
Mansfield, Nottinghamshire, NG18 3HQ
Phone: 01623 422828
Fax: 01623 422818
email: sales@morco.uk.com

All Prices INCLUDE VAT @ 20%. Most cards welcome.

Free delivery to most of mainland UK on orders over £120.00, check when ordering.

Wide range of Ilford, Kodak, Fotospeed,

Permajet, etc. available to buy online at

www.morco.uk.com

CANSON INFINITY PAPER

Every Print A Masterpiece



STOP PRESS - 2010 Winner TIPA
BEST FINE ART INKJET PAPER
Canson Infinity Baryta
NOW ALSO INCLUDED IN DISCOVERY PACK

CANSON WINS AGAIN!
96% RATING
Group Test Photoplus March 11



Canson Infinity Baryta
MAX 5 ★★★★
Digital Photo Test Sep 10
"Overall it's a great paper that recreates the look and feel of traditional darkroom paper"
AP 8th May 2010

GREAT REVIEW FOR CANSON DISCOVERY TEST PACK

MASTER PHOTOGRAPHY

"choosing any of these papers for a portfolio could give you an edge" Master Photography March 10

Why not try the Canson Range Discovery Test Pack which includes the NEW Baryta paper. Distributed in the U.K. by

R K BURT www.rkburt.com

FOTOSPEED www.fotospeed.com



CANSON®
INFINITY

Canson are 'Print Partners' for July's
www.londonstreetphotographyfestival.org

Digital Camera
BEST BUY

What Digital Camera
GOLD AWARD

Portalite
Skyport radio trigger now included

Digital Camera
GOLD AWARD

elinchrom
creative image lighting technology
★★★★★
THIS - IS - it
The D-Lite-it
Kits from £439 inc vat
Use your D-Lite-its on location with the new Explorer XT
£399 inc vat!
www.theflashcentre.com

elinchrom

creative image lighting technology
"Elinchrom isn't kidding when it says this kit is like no other."

- Digital Photographer, 10/10 Editors Choice

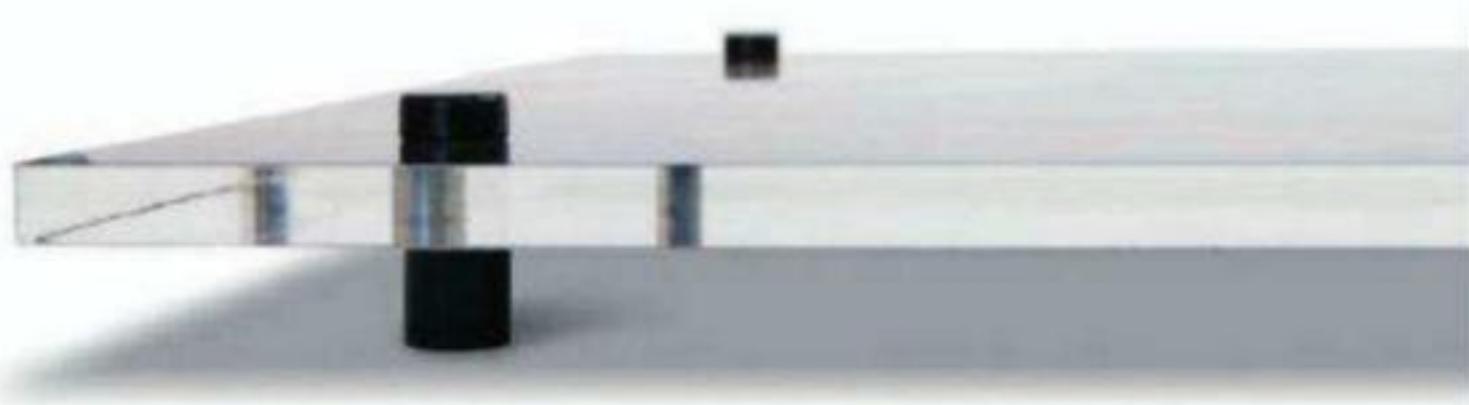


Try Before You Buy
At participating Dealers

BXRi
BEST STUDIO LIGHTING
The SOCIETY OF Professional Imaging MASTERS
2011 TRADE AWARDS
BXRI Kits from £744 inc vat

www.pscdistribution.co.uk

Perspex Prints



POINT 101

Easy upload at point101.com

WANTED FOR CASH Exclusively... **Nikon**

HIGHEST PRICES PAID

Grays of Westminster are always seeking mint or near-mint examples of Nikon equipment:

Nikon cameras, AF-D Nikkor lenses, AF-S Silent Wave Nikkor lenses, AF Micro-Nikkor lenses, Nikon Speedlights, Nikkor AIS & AI Manual Focus Lenses

VIBRATION REDUCTION
VR

Please telephone 020-7828 4925 or you can email us at info@graysofwestminster.com for our highest offer.

Grays of Westminster - Exclusively... Nikon
40 Churton Street, Pimlico, London SW1V 2LP

www.graysofwestminster.com

Campkins

CAMERA CENTRE
11 Rose Crescent,
Cambridge CB2 3LP



PART-EXCHANGE STILL POSSIBLE

Medium Format

Bronica	Leica Used	35mm Reflex
ETRS fit 150/3.5	M8 Body only	Canon AE1 + f1.8/50
ETRS fit 50/2.8	R8 Body only	Canon EOS 50E, 28-80
40/f4	35/f2.8-Twin	Olympus OM2n, f1.8/50
Polaroid Back	28/f2.8 Triple	Pentax P30, f2-50
Tripod Adaptor E	28-70 Vario R Triple	Pentax MZ50 28-80
120 mag	75-200 Zoom Triple	Canon EOS 3, boxed, body
220 mag	180/f4 Triple	Canon EOS 500 28-80
Prism	35-70/3.5 Vario-Twin	Olympus OM10, f1.8/50
2x PE	Leicaflex SL + f2/50	Canon EOS 5 38/70
SQ/SQA fit	Leica SL Body	Pentax Spot F 1.8/55
250/f5.6	Leica MDA body	Fuji AZ1, f1.8/55
80/2.8	50/2.8 Elmar Coll (blk)	Fuji STX2, f2/55
SQA 220 Back	M6 Bodies	Fuji ST605n, f2.2/55
50/f3.5	90/f2 M. Chrome	Pentax S3, f1.8/55
	28/2 APO Summicron M chrome	Nikon T70, f1.8/50
	50/f1.5 Zeiss - new - black	Pentax Z50P 35/80
	50/2.8 Elmar Coll (blk)	Canon EOS 750 35/70
	M6 Bodies	Olympus OM2SP, f1.8
	90/f2 M. Chrome	Rolleiflex SL35 E, f1.8
	28/2 APO Summicron M chrome	Nikon f100, 1.5/80
	50/f1.5 Zeiss - new - black	Nikon F55 28/80
	50/2.8 Elmar Coll (blk)	Nikon F90x 28/105
	M6 Bodies	Nikon F70 28/80
	90/f2 M. Chrome	Nikon FM chr b/o
	28/2 APO Summicron M chrome	Odd/Misc
	50/f1.5 Zeiss - new - black	Canon EOS IX 28-80
	50/2.8 Elmar Coll (blk)	Minolta Vectis S100 22-80
	M6 Bodies	Canonet QL17, f1.7
	90/f2 M. Chrome	Olympus Trip 35
	28/2 APO Summicron M chrome	Werra 1, 2.8 Tessar
	50/f1.5 Zeiss - new - black	Vectis 50mm Macro
	50/2.8 Elmar Coll (blk)	Vectis 80-240 APO

SQ/SQA fit

Mamiya

Digital Bits

Leica Copies

RB67

P Prism

RB Extra Tube

50/45

180/45

RZ67 Bellows Hood G2

Prism Finder

645 150/3.5

75-150 Zoom

300/f5.6

Prism Finder

AE Prism

105-210 Zoom

120 film backs

45/f2.8C/645

Leica M Bodies

90/f2 M. Chrome

28/2 APO Summicron M chrome

50/3.5 Russian 50

Tewe Zoom V/finder

Rolleiflex SL35 E, f1.8

Nikon f100, 1.5/80

Nikon F55 28/80

Nikon F70 28/105

Nikon F70 28/80

Nikon FM chr b/o

Odd/Misc

Canon EOS IX 28-80

Minolta Vectis S100 22-80

Canonet QL17, f1.7

Olympus Trip 35

Werra 1, 2.8 Tessar

Vectis 50mm Macro

Vectis 80-240 APO

Odd/Misc

Canon EOS IX 28-80

Minolta Vectis S100 22-80

Canonet QL17, f1.7

Olympus Trip 35

Werra 1, 2.8 Tessar

Vectis 50mm Macro

Vectis 80-240 APO

Odd/Misc

Canon EOS IX 28-80

Minolta Vectis S100 22-80

Canonet QL17, f1.7

Olympus Trip 35

Werra 1, 2.8 Tessar

Vectis 50mm Macro

Vectis 80-240 APO

Odd/Misc

Canon EOS IX 28-80

Minolta Vectis S100 22-80

Canonet QL17, f1.7

Olympus Trip 35

Werra 1, 2.8 Tessar

Vectis 50mm Macro

Vectis 80-240 APO

Odd/Misc

Canon EOS IX 28-80

Minolta Vectis S100 22-80

Canonet QL17, f1.7

Olympus Trip 35

Werra 1, 2.8 Tessar

Vectis 50mm Macro

Vectis 80-240 APO

Odd/Misc

Canon EOS IX 28-80

Minolta Vectis S100 22-80

Canonet QL17, f1.7

Olympus Trip 35

Werra 1, 2.8 Tessar

Vectis 50mm Macro

Vectis 80-240 APO

Odd/Misc

Canon EOS IX 28-80

Minolta Vectis S100 22-80

Canonet QL17, f1.7

Olympus Trip 35

Werra 1, 2.8 Tessar

Vectis 50mm Macro

Vectis 80-240 APO

Odd/Misc

Canon EOS IX 28-80

Minolta Vectis S100 22-80

Canonet QL17, f1.7

Olympus Trip 35

Werra 1, 2.8 Tessar

Vectis 50mm Macro

Vectis 80-240 APO

Odd/Misc

Canon EOS IX 28-80

Minolta Vectis S100 22-80

Canonet QL17, f1.7

Olympus Trip 35

Werra 1, 2.8 Tessar

Vectis 50mm Macro

Vectis 80-240 APO

Odd/Misc

Canon EOS IX 28-80

Minolta Vectis S100 22-80

Canonet QL17, f1.7

Olympus Trip 35

Werra 1, 2.8 Tessar

Vectis 50mm Macro

Vectis 80-240 APO

Odd/Misc

Canon EOS IX 28-80

Minolta Vectis S100 22-80

Canonet QL17, f1.7

Olympus Trip 35

Werra 1, 2.8 Tessar

Vectis 50mm Macro

Vectis 80-240 APO

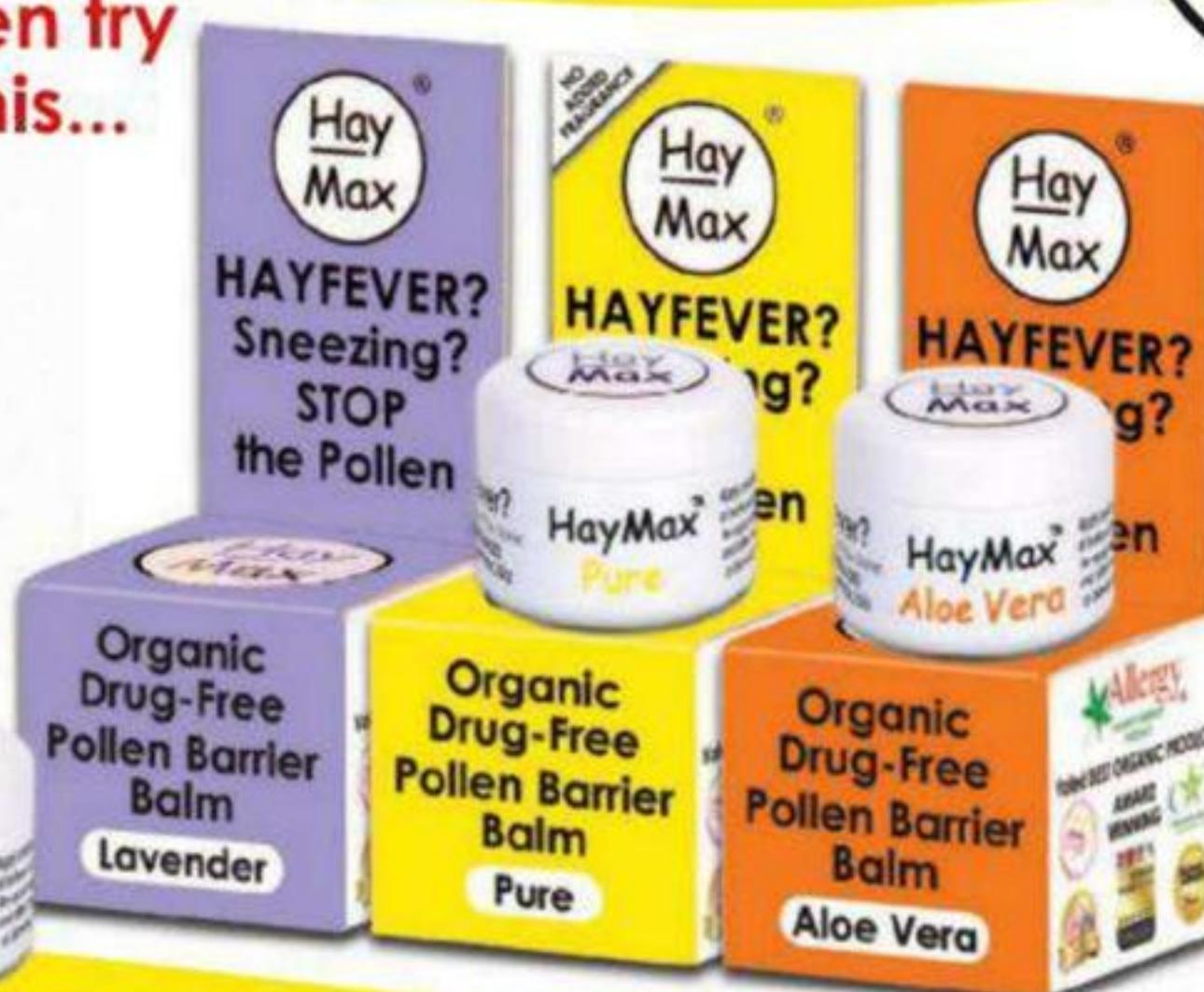
Holidays & Courses

HayFever?

Sick of
this...



then try
this...



Allergy
UK
ALLERGY FRIENDLY
PRODUCT



natural
trade show
AWARDS
WINNER



HayMax™ Award-Winning Pollen Barrier Balm

Natural, Organic, Drug-Free; No Drowsy Side Effects

- Simple to Use and Proven to Trap Pollen
- Suitable for children and pregnant women

Trap Pollen Before it Makes You Sneeze ...for as little as £6.99 for the whole summer!

3 for
price of
2

3 for the price of 2 at participating independent health stores & pharmacies, www.haymax.biz and 01525 406 600

ASDA

Lloydspharmacy

HOLLAND & BARRETT

+ selected

TESCO

Boots

Waitrose

Recommended

in The Times, Daily Mail, Daily Mirror, The Independent, by Dr Chris Steele MBE on ITV1, and many, many more

CHRIS CEASER PHOTOGRAPHY



PHOTOGRAPHIC WORKSHOPS

Choose from one day field trips with Chris set in the beautiful Yorkshire countryside or coast, or why not indulge in the perfect photo getaway and treat yourself or a loved one to an exclusive 3 day residential course set in a top Lake District or Yorkshire coast hotel. Max 4 people on residential courses!

For more information and booking details visit the website or phone:
website: www.chrisceaser.com mobile: 07920 044094
see website for testimonials from previous clients

Photographic workshops/holidays.
Magnificent locations, costal, castles and more.

All levels of experience catered for.
Small groups or individual tuition organised

www.northumbrianphotographicworkshops.co.uk

Billy Currie Photography Holidays, Courses & Workshops

Courses from one to five days in some of Scotland and Northern Englands most stunning locations

Beginner to Advanced

Colour or Black & White

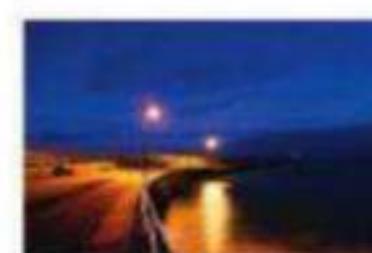
Camera Control - Composition - Raw Editing
Adobe Lightroom - Adobe Photoshop
Website Design - Small Groups - One to One

www.billycurriephoto.com
tel: 01324 810499 mob: 07500 828320

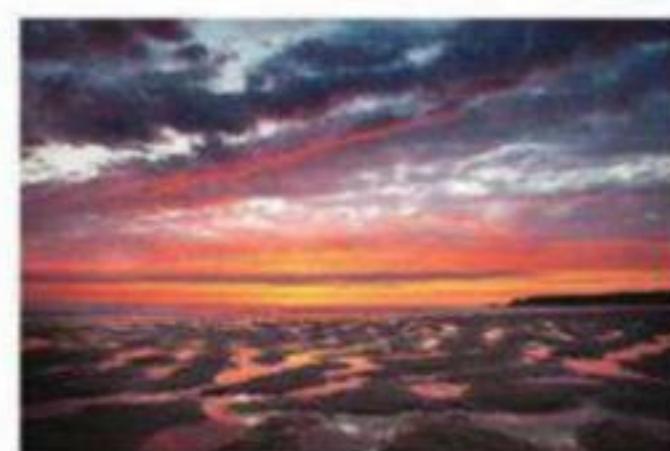


DRAMATIC BEAUTIFUL HARBOURS UNSPOILT RICH LANDSCAPE DREAM

Landscape Photography Workshops in Jersey



Photography workshops and tours in the Channel Islands. Discover Jersey's breathtaking landscape with professional photographer, Tricia Kennedy ARPS. Small group workshops, expert tuition. For information, please visit



www.jerseyislandphotography.com or phone +44 (0)7797 713 346

Holidays & Courses

Discover how to produce excellent results with your digital camera and printer.
Small groups, pleasant locations, good fun.
Three & four day courses in the Brecon Beacons, Peak District and Thames Valley.



photo4x4.co.uk



HILLSIDE CAMPSITE

Picturesquely nestling into the Ringwood Forest.

A haven for fabulous wildlife, including 3 species of deer, badgers & birds of prey. We are also central to all the well-known places of interest and the Jurassic Coast. Hillside is an unique peaceful site, on which to chill out, after a hard days photography. See what the beautiful South Coast has to offer.

Do visit our website www.hillsidecampsite.co.uk
or telephone: 01202 824460

10% off with this advert



ATTENTION ALL PHOTOGRAPHER GROUPS Algarve, Portugal

Villa Joya is a fantastic location for the perfect shoot with its excellent grounds and pool area. Giving lots of opportunity for a diverse range of glamour and nude shots.

This old villa has fantastic hand painted walls creating the perfect backdrop to shoot models. Inside or outside where the light is truly amazing.

cherylrhead@sapo.pt Tel: 00 351962616704

www.pauls-studio.co.uk

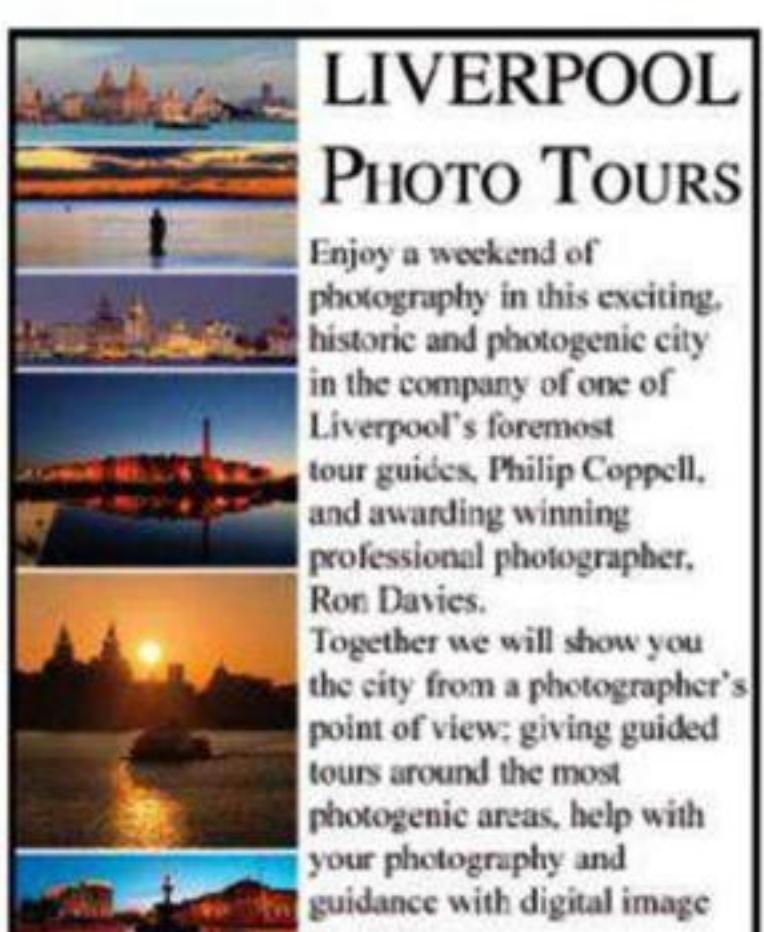
Reading - M4 West of London

Studio Hire & Model Studio Days.

One to One Courses Studio Lighting, Portrait, Glamour, Nude, Art Nude and More.

Free Model Photoshoot Lottery. 07930 462906

www.pauls-studio.co.uk info@pauls-studio.co.uk



LIVERPOOL PHOTO TOURS

Enjoy a weekend of photography in this exciting, historic and photogenic city in the company of one of Liverpool's foremost tour guides, Philip Coppell, and award winning professional photographer, Ron Davies.

Together we will show you the city from a photographer's point of view; giving guided tours around the most photogenic areas, help with your photography and guidance with digital image management.

- Choice of accommodation
- Small groups for personal tuition
- Suitable for all levels

Full details on the web site at

www.liverpoolphototours.com

PHOTOGRAPHIC DAYS AT BEAVER WATER WORLD

Ideal opportunity to get up close and personal with Reptiles, exotic birds, Owls, Deer, Beavers, Fish, Ring tailed Lemurs, all in an area of outstanding natural beauty.

For more information:

www.beaverwaterworld.com

Email: stellaquayle@tiscali.co.uk

01959 577747

Beaver Water World

Waylands Farm, Approach Road,

Tatsfield, Kent, TN16 2 JT

Animal charity no: 1063373/o



Kingfisher Lodge

Blair Atholl, Perthshire.

Available for your photographic break all year round with Landscapes & Wildlife in abundance.

www.Kingfisher-Lodge.com

amateur photographer

CLASSIFIED

Cameras For Sale

MERCHANT CITY CAMERAS

Glasgow's newest photographic and optical store. Based in the heart of the Merchant City, we are proud to offer a superb range of new and used equipment. Check our website for our complete listing.

Nikon

D700 body only	£1499
D5000 c/w 18-55mm VR	£419
AF 24-85mm f2.8-4 D	£399
AF-S 55-200mm f4-5.6 G ED DX	£119
AF 35-70 f2.8 D	£299
Sigma 50mm f2.8 Macro	£199

Canon

EF-S 17-85mm f4-5.6 IS USM	£249
EF 24mm f2.8	£239
EF 75-300mm f4-5.6 III	£129
Speedlite 270EX	£79
Sigma EX 12-24mm f4.5-5.6 DG HSM	£499

Olympus

E620 c/w 17-45mm & HLD5 Grip	£399
Zuiko Digital 70-300mm f4-5.6	£229
Zuiko Digital 50-200mm f2.8-3.5	£499
Zuiko Digital 12-60mm f2.8-4 SWD	£599
Zuiko Digital 50mm f2 macro	£399
FL50 flash	£199

Panasonic

GH1 Body "Hackable"	£449
FL500 flash	£289
DMW MA1 4/3-M4/3 adapter	£89

7-11 Parnie Street, Glasgow G1 5RJ

0141 552 6823

info@merchantcitycameras.com

www.merchantcitycameras.com

Peter Loy
COLLECTABLE CAMERA SPECIALISTS

CAMERA COLLECTIONS WANTED

Telephone: +44 (0)20 8867 2751

Call us - we can come to you (UK & Europe)
www.peterloy.com

PENTAX 67 II with wooden grip handle and viewfinder magnifier. Macro lens 1:4 100 mm with 1:1 life-size converter. 1:4 200 mm lens. Auto ext. tube set. Pentax AF-500 FTZ flashgun with ext. cable. Excellent condition. Buyer collects. £400 Evenings 01275 876109

LEICA M8 CHROME body in beautiful condition 463 photos taken boxed with all paperwork and E39 & E60 IR filters. Leica nappa leather ever ready case boxed £1775 o.n.o. Tel: 01704 536485

Microglobe

3, Galen Place. London WC1A 2JR
Tel: 0207 240 6774 Fax 0207 692 4670
E-mail: sales@microglobe.co.uk

Nikon Lenses

Nikon 10.5mm F2.8G ED-IF DX Autofocus Fisheye Lens for Digital SLR Cameras, with Case	£511
Nikon 10-24mm AF-S DX Zoom-NIKKOR F3.5-4.5G ED Lens	£669
Nikon 105mm F2 AFD DC Nikkor lens	£816
Nikon 16-35mm F4.0 AF-S ED VR AF Zoom Lens	£843
Nikon 16-85mm VR F3.5-5.6g ED AF-S DX Nikkor Lens	£408
Nikon 16mm F2.8D AF Fisheye Nikkor Lens	£642
Nikon 17-35mm F2.8D AF-S Zoom-Nikkor Lens	£1,327
Nikon 17-55mm F2.8G IF-ED AF-S DX Zoom-Nikkor	£999
Nikon 180mm F2.8D ED-IF AF Nikkor Lens	£612
Nikon 18-55mm F3.5-5.6G AF-S DX Nikkor VR Lens	£99
Nikon 18-55mm F3.5-5.6G ED II AF-S DX Zoom-Nikkor Lens	£91
Nikon 18-70mm F3.5-4.5G ED-IF AF-S DX Zoom Nikkor lens	£275
Nikon 200-400mm F4G ED-IF AF-S VR Zoom-Nikkor Lens	£4,762
Nikon 20mm F2.8D AF Nikkor lens	£433
Nikon 24-120mm F3.5-5.6G AF-IF VR Lens	£418
Nikon 24-85mm F2.8-4D AF Zoom-Nikkor lens	£515
Nikon 24mm F2.8D AF Nikkor lens	£302
Nikon 28mm F2.8D AF lens	£193
Nikon 35mm F2D AF Lens	£254
Nikon 50mm F1.4 G AF-S NIKKOR Lens	£336
Nikon 50mm F1.4D AF Nikkor Lens	£226
Nikon 50mm F1.8D AF Lens	£98
Nikon 55-200mm AF-S DX VR F4-5.6 Lens	£183
Nikon 55-200mm F4-5.6G ED AF-S DX	£137
Nikon 60mm F2.8 G AF-S (Micro-Nikkor) Lens	£401
Nikon 70-300mm F4-5.6G AF Lens Black Colour	£109
Nikon 80-200mm F2.8D ED AF Zoom-Nikkor Lens	£879
Nikon 80-400mm F4.5-5.6D ED VR AF Zoom-Nikkor Lens	£1,064
Nikon 85mm F1.4D AF Nikkor Lens	£889
Nikon 85mm F1.8D AF Lens	£308
Nikon 85mm F3.5G ED VR Micro Nikkor Lens	£448
Nikon AFS-DX 35mm F1.8G Lens	£189
Nikon VR 18-105mm F3.5-5.6G ED Lens	£218

Nikon Teleconverters

Nikon TC-14E II 1.4x AF-S, AF-I Teleconverter	£259
Nikon TC-17E II (1.7x) AF-S, AF-I Teleconverter	£274
Nikon TC-20E II 2x AF-S, AF-I Teleconverter	£259
Nikon TC-20E Mark III ED AF-S, AF-I Teleconverter	£424
Nikon TC-E3PF Tele Converter Lens for Coolpix 8400 Digital Camer	£189
Nikon TCE-3ED, TC-E3 ED, TCE3 ED 3x Tele Conversion Lens	£166

Nikon Flashguns

Nikon SB-400 Speedlight TTL AF Shoe Flashgun	£104
Nikon SB-900 Speedlight i-TTL Shoe Mount Flashgun	£339
Nikon SB-700 Speedlight Flashgun	£289
Nikon SB-600 Speedlight Flashgun	£216

Nikon Accessories

Full range of Nikon Circular polarizer & NC Filters	
Full range of Nikon Lens Hoods	
Full range of Nikon Batteries	
Full range of Nikon Grips	

Nikon Binoculars

Nikon 10x25 Sportstar Ultra Wide Angle Binocular	£48
Nikon 10x25 Trailblazer ATB WP Compact Camo Binoculars	£70
Nikon 10x25 V Travelite Compact Binoculars	£76
Nikon 10x36 Monarch Dream Season ATB Waterproof Camo Binoculars	£189
Nikon 10x42 Superior E Binocular	£552
Nikon 10x50 Action VII Binoculars	£77
Nikon 10x56 Monarch ATB Binoculars	£254
Nikon 12x25 Prostaff ATB Waterproof Binocular	£111
Nikon 12x25 V Travelite Compact binoculars	£81
Nikon 12x32 StabilEyes [VR] binocular with 5° Angle of View	£683
Nikon 12x42 TeamRealTree Monarch Binoculars 7526 New	£322
Nikon 12x42 TeamRealTree Monarch Binoculars Camo	£322
Nikon 12x50 Action EX Extreme Binoculars	£124
Nikon 12x50 Action VII Binoculars	£84
Nikon 12x50mm Premier SE Binocular	£599
Nikon 12x56 Monarch DCF WP ATB All Trains Binoculars	£305
Nikon 12x56 Monarch DCF WP ATB All Trains Camo color Binoculars	£358
Nikon 16x32 StabilEyes binocular with vR feature	£765
Nikon 16x50 Action VII Binoculars	£94
Nikon 7x35 Action Extreme (EX) Waterproof Binoculars	£91
Nikon 7x50 Action Extreme (EX) Waterproof Binoculars	£101
Nikon 7x50 Action VII Binoculars	£58
Nikon Monarch X 10.5x45 DCF WP Binocular	£439
Nikon 7x50 Sports & Marine Binoculars	£149
Nikon 8.5x45 Monarch X DCF Binoculars	£429
Nikon 8.5x56 Monarch ATB Waterproof All Terrain Binoculars	£244
Nikon 8-24x25 Travelite V Zoom Binoculars	£142
Nikon 8x25 Prostaff ATB Waterproof Binocular	£91
Nikon 8x25 Trailblazer ATB Waterproof Compact Binoculars Black	£59
Nikon 8x36 Monarch DCF ATB Binoculars	£176
Nikon 8x40 Action Extreme (EX) Waterproof Binoculars	£113
Nikon 9x25 Travelite V Binoculars	£70
Nikon Action 8x40 Binoculars	£60
Nikon Dielectric Prism Coatings Monarch ATB 8x42 Binocular	£224
Nikon Monarch ATB 10x42 Binocular Dielectric Prism	£233
Nikon Monarch ATB 12x42 Dielectric Prism Binocular	£244

Pentax Lenses

Pentax 100mm f2.8 Macro AF D-FA lens	£367
Pentax 10-17mm F3.5-4.5 ED IF SMC P-DA Fish-Eye lens	£459
Pentax 17-70mm F4 AL SLD AF SMCP-DA Lens	£459
Pentax 18-55mm F3.5-5.6 SMC P-DA AL lens	£55
Pentax 21mm f3.2 SMS P-DA Wide Angle lens	£445
Pentax 28-105mm F3.2-4.5 FA SMC AL Silver Lens	£152
Pentax 35mm F2.4 AL DA L Lens	£159
Pentax 35mm F2.8 SMC P-DA Macro Limited Edition Lens	£499
Pentax 40mm f2.8 ED Digital AF lens	£319
Pentax 50-200mm f4.5-5.6 ED AF Telephoto Zoom lens	£152
Pentax 50mm f2.8 Macro AF D-FA lens	£386
Pentax 5-11x Zoom Aspheric Super Multi Coated Magnifier Loupe	£111
Pentax 70mm F2.4 smc P-DA lens	£549
Pentax SMCP-DA 15mm F4.0 ED AL AF Lens (Digital SLR)	£510
Pentax SMCP-DA 15mm F4.0 ED AL AF Lens (Digital SLR)	£510
Pentax SMCP-DA* 55mm F1.4 SDM AF Lens for Pentax Digital SLR	£599
Pentax SMCP-DA* 55mm F1.4 SDM AF Lens for Pentax Digital SLR	£599
Pentax SMCP-FA J 75-300mm F4.5-5.8 AF Zoom Lens - Black	£162
Pentax SMCP-FA J 75-300mm F4.5-5.8 AF Zoom Lens - Black	£162
Pentax 7x50 Marine Binocular - LED Compass	£137
Pentax 8.5x21 Papilio Compact Porro Prism Binocular	£104
Pentax 8-16x21 UCF-Zoom II Dual-Axis Porro Prism Binocular	£76
Pentax 8x25 DCF SW Binoculars	£94
Pentax 8x25 UCF WP Waterproof Compact Porro Prism Binoculars	£82
Pentax 8x25 UCF-X II Compact WP Porro Prism Binocular	£58
Pentax 8x28 DCF MP Waterproof & Fogproof Roof Prism Binocular	£159
Pentax 8x32 DCF SP WP Fogproof Wide Angle Roof Prism Binocular	£329
Pentax 8x32 ED DCF Waterproof Binocular	£659
Pentax 8x36 DCF NV Series Binoculars	£145
Pentax 8x40 XCF Wide Angle Porro Prism Binoculars	£65
Pentax 8x42 DCF CS Series Binoculars	£199
Pentax 8x42 DCF HC Roof Prism WP Binoculars	£231
Pentax 8x42 DCF WP II Waterproof Roof Prism Binoculars	£305
Pentax 8x43 DCF SP Waterproof Roof Prism Binocular	£430
Pentax DCF ED 10x50 Binocular	£816
Pentax DCF ED 8x43 Waterproof Roof Prisms Binocular	£673
Pentax LV 9x28mm DCF Multi-Coated Binoculars	£159
Pentax 10x42 DCF WP II Waterproof Roof Prism Binoculars	£254
Pentax 7x50 Marine Binocular - LED Compass	£137
Pentax 8.5x21 Papilio Compact Porro Prism Binocular	£104
Pentax 8-16x21 UCF-Zoom II Dual-Axis Porro Prism Binocular	£76
Pentax 8x25 DCF SW Binoculars	£94
Pentax 8x25 UCF WP Waterproof Compact Porro Prism Binoculars	£82
Pentax 8x25 UCF-X II Compact WP Porro Prism Binocular	£58
Pentax 8x28 DCF MP Waterproof & Fogproof Roof Prism Binocular	£159
Pentax 8x32 DCF SP WP Fogproof Wide Angle Roof Prism Binocular	£329
Pentax 8x32 ED DCF Waterproof Binocular	£659
Pentax 8x36 DCF NV Series Binoculars	£145
Pentax 8x40 XCF Wide Angle Porro Prism Binoculars	£65
Pentax 8x42 DCF CS Series Binoculars	£199
Pentax 8x42 DCF HC Roof Prism WP Binoculars	£231
Pentax 8x42 DCF WP II Waterproof Roof Prism Binoculars	£305
Pentax 8x43 DCF SP Waterproof Roof Prism Binocular	£430
Pentax DCF ED 10x50 Binocular	£816
Pentax DCF ED 8x43 Waterproof Roof Prisms Binocular	£673
Pentax LV 9x28mm DCF Multi-Coated Binoculars	£159
Pentax 10x42 DCF WP II Waterproof Roof Prism Binoculars	£254

Canon Lenses

Canon 100-400mm F4.5-5.6L EF USM AF Image Stabilized Lens	£1,229
Canon 100mm F2.8 EF MACRO USM Lens	£510
Canon 100mm F2.8 Macro IS Hybrid Lens	£714
Canon 15mm F2.8 EF Fish Eye lens	£581
Canon 16-35mm F2.8L EF Mark II USM Lens	£1,069
Canon 180mm F3.5L EF Macro USM Lens	£1,147
Canon 24-105mm F4L IS EF USM AF Wide Angle Tele Zoom Lens	£942
Canon 24-70mm F2.8L EF USM	£934
Canon 28-135mm F3.5-5.6 EF Image Stabilizer Lens	£336
Canon 50mm f1.4, Canon EF 50mm F1.4 USM Lens	£319
Canon 50mm F1.8 EF Mark II Standard Auto Focus Lens	£105
Canon 70-200mm F2.8 IS USM Lens	£1,499
Canon 70-200mm F2.8 IS USM Lens Mark II	£1,699
Canon 70-200mm F4.0 L EF USM Lens	£539
Canon 70-300mm F4.5-5.6 IS USM AF Autofocus Telephoto Zoom Lens</	

Cameras For Sale

cameraWORLD

used equipment

WE SELL FILM!

Items featured stocked at our Chelmsford store **01245 255510**. Please call for description of condition or before making a journey. Our used equipment is covered by our **NO QUIBBLE guarantee**. Items £50+ have a 6-month guarantee & items below £50 have a 7-day money back guarantee. Most items are in **Excellent** or **Mint** condition, some are even boxed.

If not completely satisfied, return to us within 7-days for your money back*

CANON

EOS 33 Body W	£100	D60 & 18-55mm DX C	£228
EOS 300 & 28-80mm W	£45	D5000 & 18-55mm VR Lens C	£449
EOS 500n & 28-80mm C	£40	MB-D80 Battery Grip C	£111
EOS 30D Body C	£300	Coolpix P100 C	£190
EOS 40D Body W	£425	18-70mm f3.5-5.6 C	£170
EOS 40D & 17-85mm IS USM C	£625	18-35mm f3.5-4.5D C	£260
EOS 50D Body C	£575	24-120mm f3.5-4.5 VR W	£250
EOS 300D & 18-55mm(Silver) W	£135	Sigma 150-500mm f5-6.3 DG HSM OS C	£750
EOS 350D & BG-E3 Grip C	£190	OM1n & 50mm f3.5 C	£105
EOS 400D & 18-55mm & BG-E3 Grip W	£260	OM10 & 50mm f1.8 W	£61
EOS 450D & 18-55mm f3.5-5.6 IS C	£350	E410 & 14-42mm W	£215
EOS 550D Body W	£474	E500 & 14-45mm W	£200
Powershot G11 C	£280		
15-85mm f3.5-5.6 IS USM C	£502		
17-85mm f4-5.6 IS USM W	£204		
28-135mm f3.5-5.6 IS W	£255		
18-200mm f3.5-5.6 IS USM C	£325		
55-250mm f4-5.6 IS USM C	£157		
75-300mm f4-5.6 III C	£150		
2x EF Teleconverter C	£242		

NIKON

EL2 & AW1 Drive C	£250
EM Kit W	£80
FE & 35-70mm AI-S C	£133
F3 & MD4 Drive C	£200

CONTAX G2 OUTFIT

INC 28/2.8, 90/2.8
& TLA200 FLASH

£665



DEAL OF THE WEEK
CANON 30D
BODY ONLY

PRICES FROM... **£300**

PENTAX

Spotmatic F & 55mm f1.8 C	£75
KX & 50mm f1.7 C	£76
ME (Chrome) & 50mm f1.7 C	£72
MX & 50mm f1.7 C	£175
K1000 SE Body W	£120
MZ-50 Body W	£42

SONY

A200 & 18-70mm C	£206
A300 & 18-70mm W	£250
A350 & 18-70mm W	£295
A390 & 18-70mm W	£325
A700 Body C	£700
Minolta 500mm f8 AF Reflex W	£399

MISC.

Ebony SV45TI 5x4 Camera C	£1875
Ricoh GR1 W	£200
Panasonic Lumix DMC-GH1 Body (Red) W	£405

*Excluding our P-cards and return shipping is at your own cost. Item must be returned as supplied and will be happily refunded or exchanged as requested, net of postage costs. Goods returned must be properly packaged with all supplied accessories with copy of original receipt enclosed. Returns apply only to secondhand item and not to any new accessories that may have been also purchased, inc. memory cards. Please call for more details. We are always on the lookout for good quality equipment and offer top prices for part-exchange or straight purchases.

MALCOLM TAYLOR FOR CLASSIC LEICA

SALES & REPAIRS SERVICE

Good stock of used Leica bodies, lenses and accessories available. Fully equipped workshop on premises for repair and service of your classic Leicas, R/F Nikons and Canons including accessories and lenses and also vacuum coating facilities. Request list and details. M8-M9 Bit coding of lense ASK.

* Adhesive back foam now available *

Upper Lye Farm, Aymestrey, Hereford HR6 9SZ.

Tel: 01568 770542

FUJI X-100 LENS hood 8Mb SD card 6 weeks old £850 ono. 01427 718468

HASSELBLAD OUTFIT - 500C with acute matte screen, WLF, A12 back & 80mm f2.8 chrome lens. Vivitar MC 2x converter, A12 back. Hasselblad 50mm f4.0 Distagon T* Lens. £650 sold complete. Tel: 0116 277 7279 or 07836 602353 (Leicester).

PORTLAND STUDIO HIRE

The Northwest's best pro/am hire studio

Great sets - Great Rates
Open from 10.00 daily/weekends

Call 0161 343 3466
models available

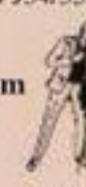
Classic Dealer

SEPIA MEMORIES

56a Queen Street, Morecambe, LA4 5EP. 6 miles J34/35 M6

Tel: 01524 425508

Open Tues - Sat, 10.00am - 5.00pm



Agfa Karat 36 (Serviced)	£69.00
Canon EF	£65.00
Canon A1 + 1.8, 50mm	£69.00
Canon T50 + 1.8, 50mm	£29.00
Canon T70 (2)	£29/£39.00
Canon FD 3.5, 135mm	£25.00
Canon EOS 600 body	£29.00
Canon EOS 650 body	£29.00
Canon AF/Tamron LD, 200-400	£235.00
Chinon CP-7M, PK fit Slr	£39.00
Contax 139 Winder	£15.00
Kowa SE, Slr + Aux lenses	£45.00
Leica R' 2.8, 28mm Elmarit	£295.00
Leningrad 7 meter	£10.00
Minolta MD, 2.8, 28mm	£19.00
Minolta 7000 body, V-Clean	£15.00
Nikon F70 body (boxed)	£45.00
Olympus Mju II Zoom 80	£29.00
Olympus Mju III 120	£29.00
Olympus OM10 + 50mm & M-Adpt	£35.00
Olympus OM10 body	£25.00
Pentax SP500 body	£30.00
Pentax MV-1 body (Black)	£29.00
Pentax P30n + PKA 50mm	£35.00
Pentax Angle Finder	£35.00
Pentax A Series long remote	£15.00
Rollei Bay 1C-up set	£15.00
Rolleicord IIb	£59.00
Weston Master III	£19.00
Weston Master V	£35.00
Werra 1 + hood, cap & case	£39.00

www.sepiamemories.com

cash for your camera

... or let us sell your equipment for you!

Top prices paid for your film & digital cameras, etc.
or only **20% commission** call **01245 255510** for details.

quote & collect

...from your home or place of work

Just follow these easy steps:

- Call us for an estimated value
- We confirm quote by email – subject to sight of camera and verification of your description
- We collect your camera equipment via courier at no cost to you
- Please ensure the item is properly packed as we cannot accept responsibility for damaged goods on receipt
- On receipt we inspect the item, call to confirm value & complete transaction

CALL 01245 255510 NOW FOR DETAILS & COLLECTION

LONDON

14 WELLS ST (just off Oxford St),

LONDON W1T 3PB

T: 0207 636 5005

E: sales@cameraworld.co.uk



ESSEX

OPEN SUNDAYS

HIGH CHELMER SHOPPING CTR,

CHELMSFORD CM1 1XB

T: 01245 255510

E: chelmer@cameraworld.co.uk

clikpic

Websites for photographers

Stunning websites for only £35 p.a.

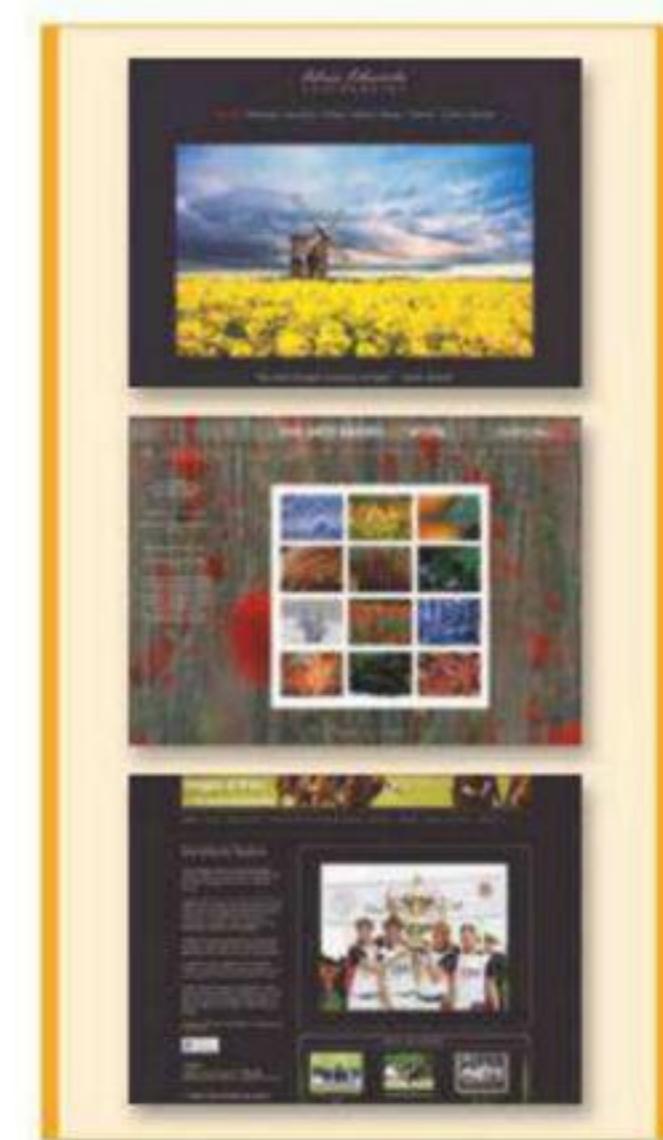
Clikpic is an easy-to-use service for photographers who want a website without the cost and hassle of setting one up.

With minimal technical expertise required, you can use our online admin system and a wide choice of template designs to create and edit your own web site quickly, easily and very cost-effectively.

"I recommend Clikpic to any photographers thinking of building a website."
Amateur Photographer magazine

"Building the website was uncomplicated and completely hassle-free."
Digital Photo magazine

New features recently added with many more to come!



Visit www.clikpic.com for a FREE 14 day trial

Wanted

PETER WALNES

**WANTED FOR CASH OR COMMISSION**

Digital: Nikon D2H, D2Hs, D2X, D2Xs, D3, D3x, D3s, D60, D80, D90, D200, D300, D300s, D700, D3000, D5000

Canon EOS 1Ds II/III, 1D II/III/IV, 5d I/II, 7d, 30d, 40d, 50d, 350d, 400d, 450d, 500d, 550d, G9, G10, G11, S90

Late high-end Olympus, Panasonic Lumix, Pentax, Ricoh, Sony Leica M8, M8-2, M9, DMR, X1, D-lux 3, D-lux 4, Epson RD1/1s
Late high-end Minolta, Sigma, Tamron and Tokina lenses

Film: Alpa, Angenieux, Arca Swiss, Contax, Ebony, Fotoman, Fuji 6X7 up to 6X17, Hasselblad, Horseman, Konica Hexar AF Kinoptik, Leica R, Leica M, Leica copies, Linhof, Mamiya 6 and 7, Nikon, Plaubel, Rodenstock, Rollei, Schneider, Sinar, Toyo Voigtlander Bessa, Zeiss Contarex, current Zeiss Ikon.

Must be in nice condition! Estate sales welcome.

Contact us now for our best price. We can arrange collection for large outfits or high value items.

Tel: 01963 371633 Fax: 01963 370719

Email: pwalnes@truemesh.com Website: www.peterwalnes.com
Peter Walnes, PO Box 3888, Templecombe, Somerset BA8 0WZ

WANTED

Digital and film-based equipment by Leica, Nikon, Canon, Olympus, Hasselblad, Bronica, Mamiya, Fuji and Pentax.

Jonathan Harris buys high quality cameras, lenses and accessories – specialising in top-end equipment in mint or near mint condition. We guarantee professional, knowledgeable service with the best cash prices paid without delay. Please contact Jonathan for further details.

Visitors by appointment only.

Telephone: 020 7738 2881

jon@jonathanharris.co.uk www.jonathanharris.co.uk

JH
JONATHAN
HARRIS

Accessories**★ SPECIAL OFFERS ★ CLEARANCE OFFERS ★ END OF LINES ★**

JUNE FILTER SALE		BANKRUPT STOCK COKIN A FILTERS	
Kenco Digital Circular Polarizer	each £16.99	each £1.99	each £1.99 each
49mm	each £18.99	Orange, Red, Green, Sepia, 85B	each £1.99 each
55mm	each £21.99	Blue 80C, Star 8, Spot Incolor 1	each £1.99 each
62mm/67mm	each £29.99	C Spot Grey 1, Champagne Oval	each £1.99 each
72mm/77mm	each £29.99		
JUNE SALE - last few HOYA PRO-1 DIGITAL Multi-coated Protection Filters		BANKRUPT STOCK COKIN P FILTERS	
55mm £23.50	58mm £24.95	to clear £4.99 each	each £4.99 each
NEW HOYA 39mm FILTERS		BRAND NEW COKIN Z-PRO FILTERS	
to clear all one price £10 each	Yellow/Green, Orange, Red	Z005 Sepia, Z006 Yellow/Green,	all at £17.50 each
Green, NDX4		Z200 80A, Z148 Wedding Filter 1	
HOYA JUNE SALE SLIM DIGITAL CIRCULAR POLARIZER (5mm) last few		JUNE SALE PRICES	
55mm £29.95	62mm £33.95	BRAND NEW COKIN A FILTERS	
58mm £30.50	72mm £47.50	BA400 Cokin A Holder	£1.99
62mm £33.95	77mm £47.50	A045 Sepia Light	£4.99
67, 72, 77, 82, 86mm	82mm £22.99	A060 C Spot Incolor 1	£5.95
		A092 Dreams 2	£11.99
		A103 Close-up X3	£7.49
		A660 Grad Flo Yellow 1	£6.99
CLIP-ON LENS CAPS		NEW HOYA MULTI-COATED DIGITAL UV FILTERS	
27, 28, 30, 34, 37mm	£2.99 each	49mm £9.99	52mm £10.99
40, 54, 43, 46, 48, 49mm	£3.35 each	55mm £11.99	58mm £12.99
52, 55, 58, 62mm	£3.65 each	62mm £13.99	67mm £14.99
67, 72, 77, 82, 86mm	£3.99 each	72mm £17.99	77mm £19.99
WIDE ANGLE LENS HOODS		NEW HOYA PRO-1 CIRCULAR POLARIZERS - to clear	
49, 52, 55mm (rubber)	£6.49	52mm £47.50	58mm £49.95
58, 62, 67mm (rubber)	£7.49	72mm £69.95	77mm £79.95
RUBBER LENS HOODS		BRONICA ETRS BITS & BOBS	
46, 49, 52, 55mm	£3.99 each	Polaroid Back (boxed)	£37.50
58, 62, 67, 72mm	£5.35 each	Bronica 220 Back	£37.50
JUNE SALE PRICES HOYA CIRCULAR POLARIZER AND UV FILTER COMBINED		Bronica 58mm Cap	£4.99
49mm £28.50	55mm £29.95	LINEAR POLARIZING FILTERS	
58mm £32.50	62mm £33.95	to clear (for Manual Focus Only)	
77mm £47.50	82mm £52.00	49mm/52mm £2.50	72mm £6.99
NEW JAPANESE AICO YELLOW/GREEN FILTERS		S/H ENLARGING LENSES	
for Black & White £3.99 each	in 52mm 55mm 62mm 67mm	Soligor 50mm f3.5	£5.95
		Soligor 75mm f3.5	£6.95
		Minolta Rokkor 75mm f4.5	£14.95
		Minolta Rokkor 50mm f2.8	£19.95
		Nikon 50mm f2.8	£24.95
		Minolta Rokkor 105mm f4.5	£29.95
JUNE SALE HOYA WARM TONE CIRCULAR POLARIZER		£2.00 POST/PACK PER ORDER	
55mm £29.95	67mm £39.95		
72mm £49.95 - Last few left			
KODD FILTER WRENCH SET		OPEN MON - FRI 11am - 3.30pm	
46/58mm £2.99	62/77mm £3.99	www.ukfiltercentre.co.uk	Always a good sign

Mail Orders by return, ask for Trish, Dave or Dennis

Tel: 0161 336 4603

DENTON
PHOTO
OPTICS

OPEN
MON - FRI
11am - 3.30pm

VISA
MasterCard

67 Manchester Road
Denton, Manchester
M34 2AF
norton.d@btconnect.com

Photographic Backgrounds

Hard wearing • Low crease • Washable



10 COLOURS INC BLACK, WHITE & CHROMA COLOURS



20 COLOURS. SPECIAL OFFER : 8 x 12 CLOUDED - 2 FOR £80 OR 3 FOR £115

01457 764140 for free colour brochure or visit

www.colourscape.co.uk

Black & White Processing**MONOPRINT**

Professional Black & White Processing & Handprinting
Dev & Contact £6.50 per film - all formats
P&P £1.80 - (1st class per total order)
Reprints / Enlargements & Package Deals
Applegarth House, Tumbledown Hill,
Cumnor, Oxford OX2 9QE
Telephone: 07989 777359
www.monoprint.co.uk

Specialist Repairers**Newton Ellis & Co**
CLASSIC CAMERA REPAIR SPECIALISTS

Tel: 0151 236 1391

Postal service available

Repairs to all photographic equipment cameras (classic, modern and digital) lenses, camcorders, binoculars, etc
29 Cheapside, Liverpool L2 2DY
www.newtonellis.com

Camera Repairs

COLCHESTER CAMERA REPAIR SERVICE

Official **OLYMPUS, CANON**

service centre.

CANON Warranty Repairs.

Free estimates. Most other makes

repaired. Video repairs.

Full postal service.

6 Kings Court, Newcomen Way,
Severals Business Park,
Colchester CO4 9RA

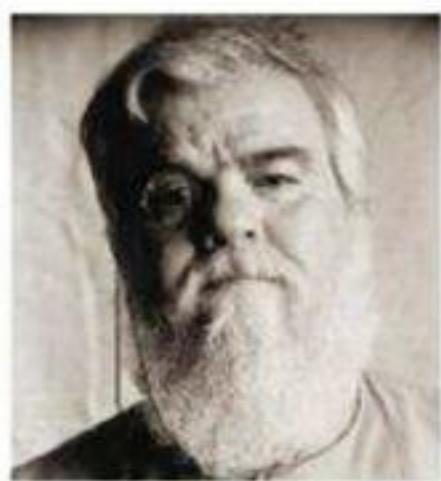
Tel: 01206 843322

Camera Fairs**SOUTH LONDON CAMERA fair.**

Sunday 26th June 2011. Buy, sell or exchange film/digital. Kemnal Technology College, Sevenoaks Way, Sidcup, Kent, DA14 5AA. 10-2 adm £3 early entry £8.30 £10. Free camera check at camera clinic. For all enquiries call Patrick Archer on Tel: 01322 224964 www.mppusers.com/camerafair

CAMERA FAIR LEEDS Sun 3rd July 10am, village hall, Boston Spa, just off A1. 07979 913156

**amateur
photographer**



ROGER HICKS

Although the white balance modes of modern digital cameras are fantastic, colour accuracy relies as much on emotion as it does intellect

THE WHITE-BALANCE abilities of modern digital cameras are extraordinary. No more the problems of yesteryear, where we had to choose daylight or tungsten films (Type A and Type B, for those with really long memories), or faff around with filters, or, quite often, both. But yet, but yet...

Old books on photography always explained colour balance in the same way. When we see, for example, a sheet of white paper, we know it's white, whether it's under daylight or tungsten light. The film can't 'know' and has to be set up for one or the other.

On the other hand, those same books often neglected to point out that colour balance has very strong emotional connotations of its own. The emotional baggage of warm (reddish) light has millions of years of evolution behind it. Our remote ancestors relied on fire to keep them warm, cook their food, provide light and scare off wild beasts. Even as recently as 100 years ago, a fire (whether coal or wood) was the only source of winter heat, and indeed the only means of cooking for most people, even in affluent countries. Throughout human history, poverty, cold and misery have been all but synonymous except in the warmest climes. The yellow light of a fire is good stuff. This, I am sure, is the basis of Terence Donovan's characteristically clear-headed question: 'Have you ever had a client complain because the picture is too f***** warm?'

On top of this is the way that our own visual expectations have been shaped by photography. I'm not talking about evolution here, but about something that has happened over a far shorter period. It took only a few decades in the 15th century for painters to adopt the conventions of perspective – that parallel lines converge in the horizontal plane, but not the vertical. Likewise in the 20th century, when photographers rapidly adapted to the yellowish tones of daylight-balanced film shot under tungsten lighting.

In other words, it seems very likely that someone who grew up in the 20th century surrounded by colour photography became so habituated to these yellow casts that if the cast is removed completely the picture looks unnatural (at least, in some circumstances). There is, after all, a huge difference

between a studio picture that could equally well have been lit with tungsten or (daylight-balanced) flash, and a domestic scene with tungsten lamps and (quite possibly) a fire in the grate. Or, indeed, a concert or a party. Sure, you don't want the sort of heavy yellow cast that makes a picture look as if it is hiding under a thick layer of elderly glue, but equally you don't want it to look as if, by some strange magic, the room was lit by the midday sun.

This is why, when I'm shooting or processing digital images – almost all my colour photography nowadays is digital, although film still reigns supreme for black & white – I have very little in the way of preconceptions about how a picture 'ought' to look. Normally, I'll set a white balance on the camera (Kelvin value or custom) or I may simply use the white balance in Adobe Lightroom. But that's only a starting point. After that, I play around in Lightroom and/or Photoshop until the colour balance looks and feels right.

'Feels' right? Yes – colour balance is as much about mood as it is fidelity. In fact, 'fidelity' doesn't really mean very much. When I take a picture with my Leica M9 (my preferred digital camera), I am chopping a tiny slice in time and space from a chaotic 3D world and converting it into a 2D image with colours that mimic, but in no way reproduce, the colours of that world. If I use colour film in my Leica MP, I'm doing exactly the same thing with slightly different media: dyes instead of solid-state electronics. I say 'slightly different' because if you look at them in terms of quantum mechanics and electron transfer, the two have more in common than you might expect.

There is a certain kind of photographer, it is true, to whom this approach is anathema. They regard me as hopelessly sloppy. Actually, the exact reverse is true. I have an extraordinary range of tools that allow me to control colour with extreme accuracy. Some are very expensive, such as my Gossen colour temperature meter. Others are very time-consuming, such as my C-ROES X2X ANSI IT.8 colour input targets. They are all useful. But ultimately, once I've set everything up perfectly, I prefer to rely on emotion as well as intellect. Which may be a definition of art. **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

CONTACTS

Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU
Telephone 0203 148 4138 **Fax** 0203 148 8123
Email amateurphotographer@ipcmedia.com
Picture returns: **Telephone** 0203 148 4121
Email apppicturedesk@ipcmedia.com

Subscriptions

Telephone 0845 676 7778

Advertising

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Telephone: 0203 148 2517
Email lee_morris@ipcmedia.com
Classified telephone 0203 148 2929. Fax: 0203 148 8158
Display telephone 0203 148 2517. Fax: 0203 148 8158
Inserts call Innovator on 0203 148 3710

Editorial team

Editor	Damien Demolder
Editor's PA	Christine Lay
Deputy/Technical Editor	Mat Gallagher
Art Editor	Mark Jacobs
Production Editor	Lesley Upton
News Editor	Chris Cheesman
Deputy Production Editor	Breandan Maguire
Deputy Art Editor	Simon Warren
Deputy Features Editor	Gemma Padley
Designer	Antony Green
Technical Writer	Richard Sibley
Sub Editor	Oliver Cotton
Technical Writer	Tim Coleman
Features Writer	Oliver Atwell
Photo-Science Consultant	Professor Robert Newman
Studio Manager	Andrew Sydenham
Picture Researcher	Rosie Barratt

Special thanks to The moderators of the AP website

Andrew Robertson, Chris Cool, Fenris Oswin, Henry Rogers, lisadb, Nick Roberts, Richard Hardwick, The Fat Controller **Contributors** Ian Farrell

Advertising team

Group Advertisement Manager Lee Morris	0203 148 2517
Senior Display Sales Exec Julia Spencer	0203 148 2637
Senior Display Sales Exec Simon Gerard	0203 148 2510
Area Manager Midlands & North Rob Selvey	01922 412 720
Classified Sales Manager Nicola Jago	0203 148 2608
Classified Sales Executive Wendy Robertson	0203 148 2929
Display Ad Production John Jones	0203 148 2671
Copy Chaser Kumu Vithlani	0203 148 2645

Marketing and promotions

Senior Marketing Manager Estelle Hicks-Bennett	0203 148 4321
Online Manager Karen Sheard	0203 148 4943
SPI Administrator Charlene Baker	0203 148 4326

Publishing team

Advertisement Director	Chris Templeman
Group Magazines Editor	Garry Coward-Williams
Publishing Director	Alex Robb
Managing Director	Paul Williams
Chairman and Chief Executive	Sylvia Auton

All contributions to Amateur Photographer must be original, not copies or duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. IPC Media or its associated companies reserves the right to re-use any submission sent to the letters column of Amateur Photographer magazine, in any format or medium, WHETHER PRINTED, ELECTRONIC OR OTHERWISE. Amateur Photographer® is a registered trademark of IPC Media © IPC Media 2011. Amateur Photographer (incorporating Photo Technique & Camera Weekly) Email: amateurphotographer@ipcmedia.com Website: <http://www.amateurphotographer.co.uk> IPC Switchboard tel: 020 3148 5000 Amateur Photographer is published weekly on the Tuesday preceding the cover date by IPC INSPIRE, part of IPC Media Group of Companies. Distributed by Marketforce (UK) Ltd, Blue Fin Building, 110 Southwark Street SE1 0SU. © IPC Media ISSN 0002 6840 © Copyright IPC Media Ltd. No part of this publication may be reproduced, stored in a retrieval or transmitted in any format or medium, whether printed, electronic or otherwise, without the prior written permission of the publisher or the editor. This is considered a breach of copyright and action will be taken where this occurs. This magazine must not be lent, sold, hired or otherwise disposed of in a mutilated condition or in any authorised cover by way, or by trade, or annexed to any publication or advertising matter without first obtaining written permission from the publisher. IPC Media Ltd does not accept responsibility for loss or damage to unsolicited photographs and manuscripts, and product samples. IPC Media reserves the right to use any submissions sent to Amateur Photographer Magazine in any format or medium, including electronic. US agent: Mercury International, 365 Blair Road, Avenel, NJ 07001. Periodicals paid at Rahway, NJ. POSTMASTER: Send address changes to Amateur Photographer, 365 Blair Road, Avenel, NJ 07001.



Phone one of our knowledgeable sales advisors

01444 23 70 60

available Monday - Saturday 8.45am - 5.45pm

PARKCameras



KEEPING YOU IN THE PICTURE

Visit our website, available 7 days a week, 365 days a year

www.ParkCameras.com/AP

Photographic Experts since 1971! - Visit www.ParkCameras.com/40 and celebrate our 40th Anniversary!

Canon EOS 1100D Body Only



Take the first step with the EOS 1100D.

Advanced, compact and affordable: your first steps into the world of DSLR photography, made simple with Canon EOS 1100D.

Body SRP £419.00
Lens sold separately

In stock at only £354.99

See website for even more EOS 1100D offers

Canon EOS 550D + 18-55mm IS



Stills or movies, capture your story with the EOS 550D.

With the creative freedom to capture the decisive shot, see all the detail of your holiday sunset or follow action in the local football match.

SRP £709.00

In stock at only £585.00

See website for even more EOS 550D offers

Canon EOS 600D + 18-55mm IS



Your EOS adventure starts here.

With class-leading 18MP, user-friendly design, & the EOS family of lenses & accessories at your disposal, the EOS 600D lets nothing stand in the way of your photography.

SRP £769.00

In stock at only £688.99

See website for even more EOS 600D offers

Nikon D3100 + 18-55mm VR



Elevate Your Photography to Beautiful New Heights.

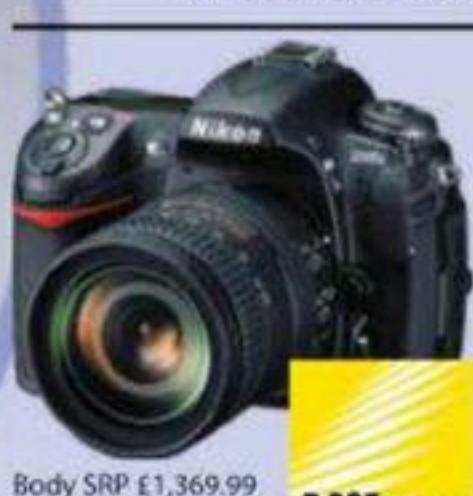
Stunningly simple-to-use DX-format SLR with 14.2 megapixel CMOS image sensor, Guide Mode, EXPEED 2, razor-sharp 11-point Autofocus system and full HD D-Movie.

SRP £579.99

Our Price £439.99

See website for even more D3100 offers

Nikon D300s Body Only



Exceptional Agility. Creative Command.

Compact DX format professional SLR with 12.3 megapixel CMOS sensor, 7fps continuous shooting, D-Movie, dual card slots and extendable ISO range of 200 to 3200.

Body SRP £1,369.99
Lens sold separately

Nikon

Our Price £1,089.99

See website for even more D300s offers

Nikon Coolpix P7000



Get creative with the ultimate in compact performance.

High-performance compact that handles like an SLR. Boasts a 10.1 megapixel CCD image sensor, 7.1x zoom lens, 3.0" LCD screen, & extensive options for manual control.

SRP £489.99

Nikon

Our Price £339.99

See website for even more P7000 offers

Sony Alpha a55 + 18-55mm



Change the way you shoot pictures with Sony's Translucent Mirror Technology™ DSLR camera. The a55 features professional-grade continuous shooting at 10 fps and visibly faster, more accurate focus in Live View and HD Movie modes.

SRP £766.99
SONY
make.believe

IN STOCK at only £597.00

See website for even more Alpha a55 offers

Panasonic DMC-G3 + 14-42mm



The DMC-G3, based on the Micro Four Thirds System standard, features its world's smallest and lightest body.* The mirrorless construction made it possible to add a 1,440,000-dot equivalent LVF (Live View Finder).

SRP £629.99
Panasonic

Due in stock June 2011.

See our website for full details

Samsung NX11 + 18-55mm O.I.S



Perfect pictures at your fingertips.

The NX11 is fully compatible with Samsung's innovative i-Function lens, meaning that camera can be easily controlled without having to understand all the complex camera settings.

SRP £499.99

TURN ON TOMORROW

IN STOCK at only £459.00

Available with FREE Samsung BP1310 battery

OLYMPUS PEN ELITE CENTRE

E-PL1



- Easy operation with Live Guide & iEnhance
- Ultra compact design in 4 different colours
- HD Movie and HDMI Control
- Art Filters, Multi Exposure, Multi-aspect

E-PL1 + 14-42mm: £279.00

E-PL2



- Iconic style that fits in your jacket pocket
- Easy setting adjustment with the Live Wheel
- Mix & match Art Filters for unlimited creativity
- Ultra compact design in 4 different colours

E-PL2 + 14-42mm: £469.99



This year's annual Park Cameras Imaging Festival acts as the showpiece event of our year-long celebrations marking 40 years of trading within the photographic industry since we first opened our doors in Burgess Hill in 1971. Such an occasion can only be marked by an extra-special event and this year we have just that.

On **Saturday 9th July 2011**, our award-winning Showroom will play host to our biggest and best Imaging Festival and the whole photographic community is invited to take part! Whether you are after advice, a fantastic summer saving or the chance to meet experts from across the photographic industry, then this event is one not to miss. Stay informed as to what we are planning by visiting our website.

Visit www.ParkCameras.com/40 for further details!

**9th JULY
2011!**

40
1971 - 2011

All prices include VAT @ 20%. Opening times Mon-Sat 8:45-5:45pm; Thursday 8:45-7:30pm; Sunday 10:15-4:30pm. Sunday trading is for in-store only. Store address : York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT. We accept Visa, Mastercard, Maestro. Figures in brackets indicate stock level held at unrepeatable prices at time of going to print. All products are UK stock. E&OE. * = Please mention "Amateur Photographer" for this special price.

Prices correct at time of going to press; Prices subject to change; check website for latest prices.